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68TH CONCERT SEASON



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2025-2026 SCHEDULE



SCHEHERAZADE

7:30 Saturday, October 4, 2025, Civic Auditorium
2:00 Sunday, October 5, 2025, Mello Center



THE PLANETS

7:30 Saturday, November 1, 2025, Civic Auditorium
2:00 Sunday, November 2, 2025, Mello Center



HOLIDAY POPS CONCERT

7:30 Saturday, December 13, 2025, Civic Auditorium
1:00 Sunday, December 14, 2025, Civic Auditorium



FAMILY CONCERT

2:00 Sunday, March 1, 2026, Civic Auditorium



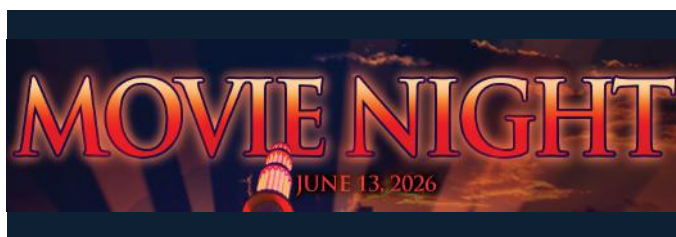
AMADEUS

7:30 Saturday, March 28, 2026, Civic Auditorium
2:00 Sunday, March 29, 2026, Mello Center



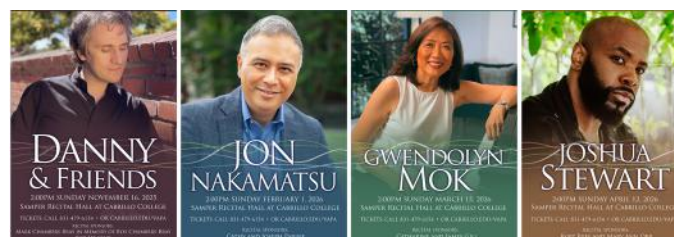
BEETHOVEN SYMPHONY NO. 9

7:30 Saturday, May 2, 2026, Civic Auditorium
2:00 Sunday, May 3, 2026, Mello Center



MOVIE NIGHT

5:00 Saturday, June 13, 2026, Street Party
7:30 Saturday, June 13, 2026, Civic Auditorium



MUSICIAN SERIES RECITALS

All recitals are listed on page 45



Your Santa Cruz Symphony won
THE BEST OF SANTA CRUZ 2025
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Daniel Stewart

MUSIC DIRECTOR

Daniel Stewart is a conductor, violist, composer, and educator, currently in his 13th season as Music Director of the Santa Cruz Symphony, where his leadership and programming have earned international acclaim and attracted world class collaborators such as Yuja Wang, Berlin Philharmonic 1st Concertmaster Noah Bendix-Balgley, and over 40 stars from the Metropolitan Opera.

He has conducted many leading orchestras including the Metropolitan Opera, Boston Symphony, San Francisco Symphony, Los Angeles Philharmonic, Houston Symphony, St. Louis Symphony, Hessischer Rundfunk and Frankfurt Opern, Boston Ballet, and the New World Symphony.

As viola soloist, principal violist, and chamber musician, he has performed in over 40 countries, on many of the world's great stages, including Carnegie Hall, the Musikverein, Het Concertgebouw, Théâtre des Champs-Élysées, the Mariinsky, Teatro Colón, Sydney Opera House, and Proms at the Royal Albert Hall. He recently completed a five year tenure as Music Director of the San Francisco Symphony Youth Orchestra. Past positions as an educator include four years of co-directing the Metropolitan Opera's Young Artist Development Program, and coaching the opera departments and orchestras of the Juilliard School, Curtis Institute, and Aspen Music Festival. As a guest lecturer he has given presentations at schools including Stanford, the SF Conservatory of Music, and UCSC. He has been a featured artist at Open AI Forum and holds degrees from the Curtis Institute of Music, the Indiana University School of Music, and in 2010 was awarded the Aspen Music Festival's Conducting Prize.

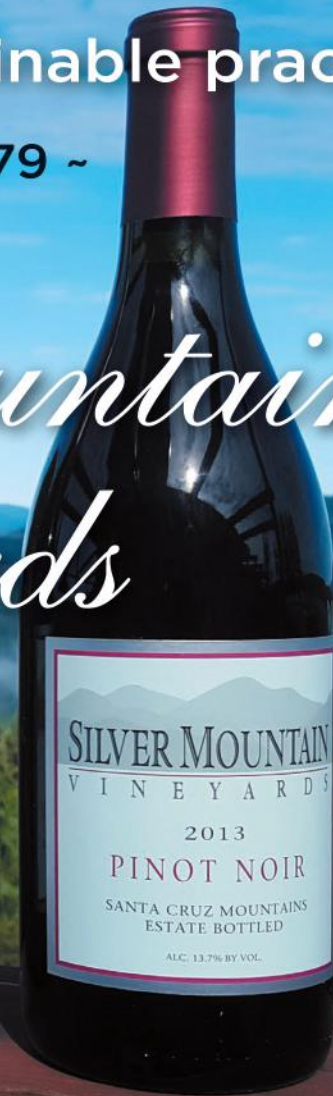
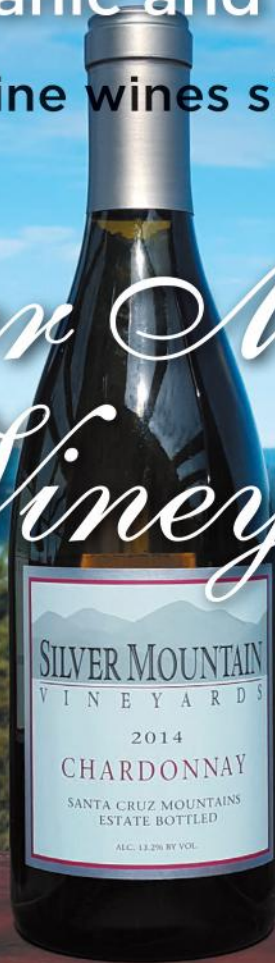
“Maestro Daniel Stewart has shown how great an orchestra like the Santa Cruz Symphony can be. Since ascending the podium of the Santa Cruz Symphony, Daniel Stewart has already established a legacy that any successor here will find daunting.”

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It's an *Awesome* Season

DEAR FRIENDS...

D Welcome to our AWESOME Santa Cruz Symphony! And by “awe,” I mean to invite you to spend a moment thinking about what brings you “awe.”

Let me explain. I was recently at an orchestra conference where the theme was “Music and the Mind.” Speakers addressed the meaning of “awe” and how music invokes that sense. When we perceive a moment of meaning and purpose, and we feel a heightened sense of gratitude, that’s awe. When we can put our daily stresses into perspective—that we are within something bigger than ourselves—that’s also awe. That feeling produces measurable health benefits through the release of good biochemicals.

We decrease stress, and we enhance immune and cardiovascular health!

It so happens that music does this in measurable ways—the introduction of a soaring treble line, the surprising entrance of the low instruments or voices, a sudden change in dynamics. You know these experiences, and you probably look forward to them as much as I do when attending a symphony concert.

When we feel awe, we become more curious, more creative, and more filled with wonder. Not only do we reap positive personal results, but our community strengthens as well. In concerts, our heart rates sync up, and we feel more empathy and attachment to each other, thanks to oxytocin release.

There are myriad reasons to love and support our Symphony, and I invite

you to consider that it improves our individual and collective health. We have a season of powerful programming sure to bring engagement and AWE. Bring a friend or family member to enjoy the benefits with you.

Come to our open rehearsals and watch the magic being made. Come to our Pops concerts for laughter and surprises. Come partake of the awe-inspiring power of the Santa Cruz Symphony!

We love that you are part of our musical family...

Deborah Bronstein

DEBORAH BRONSTEIN
Board President

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1962–63	Paul Sandas
1963–64	Howard Miguel
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1969–70	Ernest T. Kretschmer
1970–71	Dr. Douglas A. Liddicoat
1971–74	Jay Van Stolk
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1975–76	Ernest T. Kretschmer
1976–77	Sidney Damon
1977–78	Robert Anderson
1978–80	Dr. Bernard Hilberman
1980–81	Kenneth R. Clark
1981–82	Kenneth R. Clark, William Quale
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1984–85	Edward Houghton
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1989–91	JoAnn Falletta
1991–2013	John Larry Granger
2013–present	Daniel Stewart



Challenges FACED —AND MET!

IT'S ALWAYS ABOUT THE MONEY, ISN'T IT?

In a challenging year for the arts, we are gratified that our staff, board, and supporters have enabled the Santa Cruz Symphony to hold steady. This is especially impressive given that many foundations are now focusing on social justice programs rather than the arts. While social justice is vital, it still leaves many arts organizations holding the (nearly) empty bag. In fact, many have packed up their tents and gone away.

Adding to the challenge, the federal government has cut arts funding. This means federal and state budgets no longer have room for the arts. Therefore, many of their grants have been canceled or revoked.

Still, our community stands out because you have provided heartwarming support. Donors have stepped forward with financial patronage. Symphony League volunteers give valuable time to raise funds and house our visiting

musicians. They raised \$120,000 for this year! Our Board of Directors made a “matching challenge” that brought in another \$103,000. Our staff people have squeezed water from rocks to get the most value from our budgets.

Musicians come from near and far to ensure we have the finest performances in California. Our Board of Directors provides the best of their professional guidance. And even our friends in the news media have come to the table, promoting the Symphony concerts. It's a real team effort!

This season, we're introducing something new. Each Symphony concert will include one of your favorite compositions—something familiar and well-loved. We're starting out with Scheherazade. (Thanks to all of you who responded to our post-concert surveys. We do listen!)

We will also continue our successful holiday pops concert in December, featuring celebrations from various cultures. Our prized Musician Series will bring soloists and ensembles for recitals at Cabrillo College. Young children will

still benefit from our free in-school music education—plus the popular Family Concert. Our beloved movie-themed concert and street party will wrap up the year in June.

More great news! This season, the City of Santa Cruz has promised to have stair rails installed in the Civic Auditorium for your safety.

Now in my fifth year as Executive Director, I remain committed to our organization. In fact, my enthusiasm grows stronger each day. I know you are equally dedicated to our mission, and I am enormously grateful for your unwavering support—as an audience and as financial patrons.

Play on!



GARY A. REECE
Executive Director

ADMINISTRATION PRODUCTION



DON ADKINS
Pre-Concert Lecturer



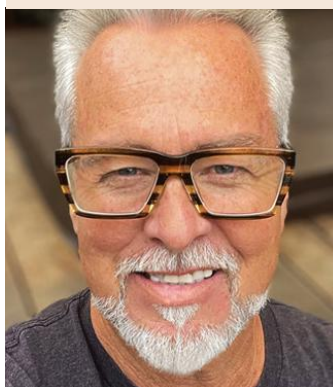
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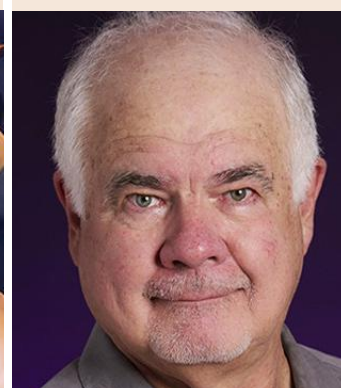
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Development Director

NANCY ZHOU

ARTIST IN RESIDENCE AND CONCERTMASTER

Our beloved concertmaster is a probing musical voice infused with searing virtuosity. Nancy Zhou's musicianship resonates with a global audience and brings her on stage with leading global orchestras. She also won the 2018 Shanghai Isaac Stern Violin Competition. At 13 years old, Nancy made her orchestral debut with her hometown San Antonio Symphony. She went on to collaborate with the Royal Stockholm Philharmonic Orchestra, Finnish Radio Symphony, St. Petersburg Philharmonic, Munich Symphony, Hong Kong Philharmonic, and many more. She has performed with stellar conductors such as Jaap van Zweden, Sakari Oramo, Peter Oundjian, Eun Sun Kim, Christoph Poppen, and others of equal stature.

Nancy loves chamber music and guiding young musicians. She has performed at many international music festivals. In 2017, she was guest artist and faculty at Encore Chamber Music Festival. Holding master classes and private classes, she is a guest educator at summer festivals. She also teaches global students from an online studio.

Nancy also has explored nontraditional works. She presented Zhao Jiping's first violin concerto, and she gave the US premiere of Unsuk Chin's "Gran Cadenza" for two solo violins with Anne-Sophie Mutter. She will soon perform Chen Qigang's "La joie de la souffrance" and commission composer Vivian Fung to write a work for solo violin and electronics. The goal is to explore the intersection of Nancy's personal family oral history, folk minority culture, and music. Born in Texas to Chinese immigrants, Nancy learned the violin from her father. She studied with Miriam Fried at the New England Conservatory while pursuing literature at Harvard University. She is also an Associated Artist of the Queen Elisabeth Chapel, where she studied with Augustin Dumay.



SANTA CRUZ SYMPHONY 2025-26 ROSTER

Violin 1

Nancy Zhou
Concertmaster
Locatelli Moving & Storage
Kiri Murakami-Loehmann
Jill Stone
Alexander Abbe
Ronald & Cynthia Sekkel
Lori Jensen
Bob & Sharon Bailey
Emily Lanzone
Marlena Henderson
Annamarie Arai-Lopez
Susan & Richard Beach
Steve Tjoa
Alison Voorhees
Alex Gavriilidis-Petrin
Robert Scott
Shang Ko Chan

Violin 2

Luke Santonastaso
Principal
Joyce & Campbell Scott
Sara Biagini
Asst. Principal
Kent & Marie Imai
Toshiya Nishi
Dr. Yoshio & Miwako Nishi
Valerie Bengal
Richard & Diane Klein
Priscilla Whitcomb
Dan & Vickie Rutan
Josephine Gray
Catharine & James Gill
Nancy Kvam (L)
Yuko Mansell

Viola

Chad Kaltinger
Principal
Dorothy Wise
Scot Moore
Asst. Principal
Alexandre Lee
Rachel Dann
Ian Parvin
Lisa Ponton
Kellie Allyn

Cello

Jonah Kim
Principal
*Marilyn Manning Loneragan
& Richard Loneragan*
Saul Richmond-Rakerd
Asst. Principal
*Dave & Mary Anne
Kramer-Urner*
Shain Carrasco
*Cynthia Ranii & Shelly
James*
Nancy Kim
Ronald & Cynthia Sekkel
Robin Snyder Gerz
Elizabeth C. Traugott
Robert & Suzanne Young
Erin Wang
Pegi & Tom Ard
Yosef Feinberg
Gerry Mandel

Contrabass

Alden F. Cohen
Principal
Lee & Emily Duffus
Aleksey Klyushnik
Asst. Principal
Ronald & Cynthia Sekkel
James Schulz
George & Elizabeth Bunch
Plamen Velikov

Flute

Sarah Benton
*Mark Chambers-Bray in
memory of Roy Chambers-
Bray*
Marian Concus
Ronald & Cynthia Sekkel

Piccolo

Marian Concus
Ronald & Cynthia Sekkel

Oboe

Bennie Cottone
Principal
Janis O'Driscoll

English Horn

Diane Machado-Wyant
Sherrie DeWitt

Clarinet

Karen Sremac
Principal
*Nancy Van Natta in
memory of John Dickinson*

Bassoon

Michelle Keem
Principal
Antonette & Robert Zeiss
Alex Zdanis

Horn

Caitlyn Smith-Franklin
Principal
Alice Weigel
Anthony Delivanis
Cheryl Hammond
Craig Hansen
Ronald & Cynthia Sekkel

Trumpet

Alan Matteri
*Mary Hackenbracht &
Buck Gee*
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Trombone

Esther Armendariz
Principal
*Earleen Overend &
Wayne Palmer*
Frank Verprauskus
Michael Cushing
*David Koo & Anna
Hackenbracht*
Douglas Thorley
Cheryl Hammond

Tuba

Forrest Byram
Principal
*Deborah Bronstein
& Evans Whitaker*

Timpani

John Weeks
Principal
*Mary James in memory
of George Cook*

Percussion

Norman Peck
Principal
*Brett Taylor & Lynn
Johnson*
Tim Dent
*Dave & Mary Anne
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Kristen Lou
Ronald & Cynthia Sekkel

Harp

*Charles & Sandra
Eldridge*

(L) Leave of Absence

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whose names are listed
in italics.*

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Hours: Monday-Friday 9am-5pm
307 Church Street, Santa Cruz, CA 95060
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SEASON SUBSCRIPTIONS

SantaCruzSymphony.org

SINGLE TICKETS

Civic and Mello tickets available at the Civic Box Office.
Samper Hall tickets available at the Cabrillo Box Office.

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Lecturer: Don Adkins 6:30 pm in the Civic immediately
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MELLO CENTER

Lecturer: Don Adkins 1:00 pm in the Mello immediately
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Marian Zeidler



Our Appreciation Goes Deep for These Special People...

We appreciate all of our Symphony supporters, of course. But we have a special place in our hearts for the people who provide housing for our visiting orchestra members. Many of our musicians live out of the area. They are our “Freeway Philharmonic” because they drive some distance to perform for us. Hotels can eat up a lot of a musician’s paycheck, so we are grateful that many generous people open their homes for musician home stays. You can become a host yourself. Musicians usually require two nights for each concert set. Offer for a one-time stay, or for as many concerts as you like. You’ll be hosting the people who make the music!

For information, call the Symphony office at 831-462-0553 X10, or email scsymphonyhousing@gmail.com

**FOR INFORMATION,
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We give a big round of applause for the following people, who hosted musicians during the 2024-25 Season. And special thanks to Julia Fuerst for her impressive work coordinating the home stays.

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WHAT WOULD

Miss Manners

DO?

Many of us aren't quite sure about proper etiquette when we attend a concert. Would Miss Manners look at us with raised eyebrows if we applauded between movements? What would she think of us arriving late? We have the answers.

Yes! You may applaud between movements! This was common practice in the past, and many audiences still do it—such as at the San Francisco Symphony. If you ask musicians, they enjoy applause between movements because it tells them you're enjoying the performance. As one of our violinists said, "Most times, the only sound we hear is our pages turning." So, please don't give dirty looks to those who DO applaud. We want to hear it!

If you arrive late, please wait to find your seat. Any movement in the aisles can distract the musicians. If you arrive late, please find your seat between movements. Thank you for being discrete, especially if your seats are up front.

Avoid eating or drinking. This is especially true if your snack is in a crinkly wrapper. Sipping a beverage is fine if done quietly. (We know it can be an effective way to suppress a cough.)

If you must leave during the performance, be unobtrusive. Sometimes coughing or other emergencies can't be avoided. If a cough drop or sip of water doesn't work, please leave as quietly as you can. Everyone is sympathetic to your plight, so don't feel embarrassed.

You may take photos – without flash. Take photos if you don't block the view of other attendees. However, flash is distracting to everyone, especially the musicians. Videos also are fine. But if you post them on social media, they may be no longer than 30 seconds because of copyright laws and union regulations.

Silence your devices. You don't want to be embarrassed if your phone starts ringing during the performance! Also, our concerts are recorded for rebroadcast, and the noise could be picked up by the sound system.

Be aware of seniors or people who are mobility limited. The Civic facilities were built before ADA requirements, but the City of Santa Cruz now has the funding to install railings on the stairways. In the meantime, please offer your arm if it's needed, or at least be aware of those around you who may risk falling. Thank you!

Join the SANTA CRUZ SYMPHONY GIVING CIRCLE

For 68 years, the Santa Cruz Symphony has been a cultural treasure. Our concerts move, inspire, and bring joy to audiences through live music. That's because we feature extraordinary performances from local, regional, and international musicians.

This happens because your support keeps the Symphony spirit thriving today and far into the future. You enable us to create sumptuous concerts, bring awesome music education to our schools, and inspire us all.

When you give to the Santa Cruz Symphony, you join a special community of supporters whose generosity sustains the music you love. Become part of the Symphony story and the reason the music still elevates our lives.

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John & Linda Burroughs
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YOU CAN SUSTAIN THE SYMPHONY'S FUTURE

For centuries, the arts have flourished thanks to generous patrons. Today, your gift to the Santa Cruz Symphony Endowment ensures that live classical music will continue to delight future generations.

Endowment gifts are carefully invested, with a portion of the earnings providing a reliable source of annual support. These proceeds help to support education programs, guest artists, and general operations, securing the Symphony's long-term stability.

You may donate cash, securities, or other assets. Planned gifts—such as bequests, donor-advised funds, or life-income arrangements—can also provide lasting support while offering you financial and tax benefits.

If you'd like to explore ways to align your legacy with the Symphony's future, please contact Candice Stenstrom, Development Director, at **831-462-0553 x12**.

Or email development@santacruzsymphony.org



EDY AND JOE HENDERSON MEMORIAL ENDOWMENT

If you prefer to help sponsor our Symphony maestro in perpetuity, you may give to the Henderson Memorial Endowment. This special fund honors two beloved community leaders who were dedicated to the Santa Cruz Symphony and to musical education. This endowment is a lasting tribute to this remarkable couple.

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YOU CAN JOIN OUR EXCLUSIVE LEGACY SOCIETY BY:

Including a gift to the Santa Cruz County Symphony Association
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- Creating a charitable trust or other lifetime income gift;
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- Including an asset or proceeds from the sale of an asset in your will or estate plans.

Please consult your financial adviser or trust attorney for the best way to proceed. Gifts may be made to the Santa Cruz County Symphony Association, Inc., 307 Church St. Santa Cruz CA 95060. Please specify if you would like your gift to benefit the Santa Cruz Symphony Endowment Fund, Tax ID 94-2373284.

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SANTA CRUZ SYMPHONY LEAGUE

The League, as it is also known, is a music loving community of friends who support the Symphony in many ways. For example, we sponsor events and activities to raise necessary funds for the Symphony. Come to our Preview Luncheons, held the day before the Civic concerts. Danny and musicians discuss the music's background and history for the upcoming concert. We also provide meals for the musicians through our Feed the Orchestra program, and we help visiting musicians find housing while they are here for a concert weekend. Since our founding in 1982, we have become one of the largest financial contributors to the Symphony. **JOIN US!**



Street Party costume contest at the John Williams Pops concert



Country-By- Candlelight Gala, Cowell Hay Barn, UCSC



\$120,000 check to Maestro Danny and Executive Director Gary Reece



Hula lessons at our Luau



An up close and personal evening with musicians and guest artists



Torch-dancing at our Hawaiian Luau



Meals for the musicians



Annual meeting with Danny and League members



SANTA CRUZ SYMPHONY LEAGUE



From President Anna Hackenbracht: We Raise Funds While Having Fun!

Welcome to the Santa Cruz Symphony League! We are a community of over 200 volunteers who have fun working together to support our Symphony. We enjoy a camaraderie of music lovers and community focused people who enjoy the arts and who like to participate in Santa Cruz cultural events. Our main goal is fundraising. Last season we raised \$120,000 – a record amount. As one of the Symphony's largest financial contributors, we plan to surpass that amount with a series of fundraising events this year. Details are on the following pages.

For example, we will host a Spirits and Sparkles Soiree Dinner in December, a Valentine's Day Gala in February, Music in the Garden in May, and the ever-popular Home and Garden Tour in early June.

While raising funds is important, that's not all we do. We host a series of Preview Luncheons on the Friday of Concert Weekend. It's a gathering at a wonderful venue where we socialize and enjoy a delicious lunch. The exciting part is that our program includes Maestro Danny Stewart and soloists who discuss the concert program, give background about how the music was created, and play some of the music. For our Symphony musicians, we provide sandwiches, snacks, and sweets at their Saturday rehearsals. They love and appreciate it!

I joined the League five years ago when a friend asked me to help organize a boutique for one of our fundraisers. I was hooked. The League community is wonderful, and its dedication to the Symphony is contagious. Information about our events and activities is available at our website, www.santacruzsymphonyleague.org. I invite you to join us.

Musically Yours... Anna

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SANTA CRUZ SYMPHONY LEAGUE



Kellie Allyn
Membership Director
831-227-7187
kelallyn@aol.com

From Membership Chair Kellie Allyn: Join Us and Make Some Great Friends

For years, I attended a Symphony concert anticipating the beautiful music. When I saw the Symphony League signs, I wondered who and what they were. Two years ago, I talked with a fellow concert attendee who told me about an upcoming event the League was sponsoring. I also learned that the League is a separate all-volunteer, non-profit whose mission is to provide major funding to the Symphony. The more I learned, the more I wanted to be a part of an organization that works solely to support a beautiful cultural experience for the Santa Cruz community. I joined right away.

We provide funding through events and activities all while developing lifelong friendships. Some members support a single passion, others jump from one fun event to another, while others are supporting members who may give time when they are able.

Through membership and engaging events, we raised \$120,000 last season. What I've discovered in my short time participating is that we really do have fun, we enjoy each other's company, and members participate according to their interests and passions.

This year we will be hosting engaging meet-up events at the Civic lobby and the Mello Center prior to the concerts. Come over, enjoy a nibble, and learn if the League is a place for you to grow your love and appreciation for our orchestral music. If you have questions, or want to discuss this opportunity further, you can reach me directly through phone or email.

PS—For those familiar with the Symphony League, I have big shoes to fill behind Dan Rutan. He was membership chair for many years and set a strong foundation for the League's success. If you see him in one of his other Symphony roles, or perhaps milling about the lobby, thank him for being an important foundation for our success. He's done an amazing job!



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ECHOING SUSTAINABILITY THROUGH EVERY NOTE



SANTA CRUZ SYMPHONY LEAGUE

2025-2026 EVENTS SCHEDULE

FOR MORE INFORMATION: SantaCruzSymphonyLeague.org/Events

PREVIEW LUNCHEONS:

October 3, 2025: Scheherazade

October 31, 2025: The Planets

March 27, 2026: Amadeus

May 1, 2026: Beethoven Symphony No. 9



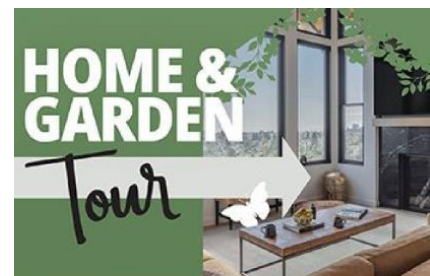
ANNUAL TWILIGHT PICNIC

October 10, 2025



SECOND ANNUAL SPARKLES AND SPIRITS SOIREE

Calvary Church
December 13, 2025
5:00-7:00 p.m.
\$75 Per Person



JUNE 6-7, 2026



*Annual Fundraising Gala
Valentine Venetian Voyage
February 14, 2026
5:00 p.m.
Holy Cross Church
\$150.00*



*Music in the Garden
Summer 2026*



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Donn Sabajo
Rachel Sabajo
Patty Sandidge
Linda Segal
Paul Segal
Cynthia Sekkel
Ronald Sekkel
Jeanne Shada
Wayne Shada
Lee Slaff
Jeannette Smith
Graham Stokes
Diana Sworakowski
Mike Sworakowski
Joanne Tanner
Francine Thomas
Lesley Tierra
Michael Tierra
Myron Tomasi
Elizabeth Traugott
Tee Carol Turley
Nancy VanNatta
Clyde Vaughn
Shiela Vaughn
Kathy Verhagen
VIM
Steve Watkins
Kaen Wichelmann
Julie Hamilton Wierdsma
Theo Wierdsma
Charlotte Williams
Jean Williams
Virginia Ann Wright
Charles Zaninovich
Spomenka Zaninovich
Dick Zcheile
Judy Zcheile

What's a Concerto.

WE EXPLAIN IT ALL FOR YOU...

We certainly enjoy our Santa Cruz Symphony concerts. But what do all those pieces mean? What's a concerto, or a symphony, or a suite? Never fear! Here's how to speak like an expert.

Concerto

A piece of music in three movements (sections) written for a soloist on a particular instrument, such as a piano, cello, or violin. It's accompanied by a full orchestra rather than by only one or two other instruments. Concertos are typically very demanding of the soloist and require great expertise.

Overture

An instrumental introduction to a ballet, opera, or other larger performance. They typically introduce some of the main musical themes of that performance. Some composers created stand-alone overtures that were not part of a larger piece.

Requiem

A composition meant to honor a deceased person, typically played during a funeral service. It may have choral accompaniments.

Anyway?



Sonata

A piece of music written for specific instruments and usually having three or four movements in different styles and keys. The main instrument may be accompanied by one or two other instruments, but not by a full orchestra.

Suite

Pronounced "sweet," this is a collection of short musical pieces often played one after another. The pieces are usually dance movements, such as The Nutcracker Suite.

Symphony

An elaborate instrumental composition in three or four movements written for a large orchestra and with a variety of elements. Each movement has a different mood and tempo. Symphonies typically start with a fast first movement, a slow second movement, then a mid-tempo dance, and finally a fast closing movement often with a crescendo at the end.



Maestro Danny Stewart mentors Benjamin Goodwin as a young boy. Benjamin composed *Voices* for our second concert.

Our EDUCATION PROGRAM

MUSIC EDUCATION IS A LIFE-LONG BENEFIT.

The science is coming in! Studies are now showing how we humans incorporate music, the universal art form, into our brains. Through brain mapping, we are learning how music shows up in most regions of the brain, not just in a "music center." Studies now show how early exposure to music can have so many positive impacts on our development.

MUSIC HAS BENEFITS WHEN WE LISTEN TO IT AND WHEN WE LEARN IT.

It helps with brain development, verbal learning, math skills, and coordination. Music can help children focus and concentrate more easily. Music activates dopamine, the brain chemical that makes us feel happy, satisfied, and motivated. Learning to play music with others helps with cognitive skills, emotional development, imagination, and even working within a group. For all these reasons, the Santa Cruz Symphony is a major patron of music education in our schools. Believing that music education is a great way to promote the best chances for success, we bring hands-on music education into the classroom.

WE PROVIDE A FREE DAILY LISTENING PROGRAM TO STUDENTS IN FIRST THROUGH SIXTH GRADE.

Our Classical Music Classrooms is a listening program suitable for all elementary school classrooms. Teachers play curated music selections daily for a week and read short educational materials. Teachers report increased attention, better behavior, and more focus in their students. Phone us at 831-462-0553 X10 or email us at education@santacruzsymphony.org to learn how your child's school can participate.

WE PARTNER WITH CARNEGIE HALL.

Our partnership with Carnegie Hall's Link Up program helps us provide free music curricula to teachers in fourth and fifth grades. Students receive classroom instruction for several months, and then they attend our fabulous Youth Concerts. Musical selections have included "The Anvil Chorus" and "Ode to Joy," along with more modern compositions and cultural pieces. Contact us at the above phone and email for more information.

WE OFFER FREE CURRICULA TO TEACHERS.

We partner with the Santa Cruz County Office of Education and private schools to provide workbooks and other materials so teachers can guide students through musical themes taught in the Link Up curricula. When teaching supplies cost so much, teachers appreciate that we provide these at no cost.

MUSICIANS VISIT THE CLASSROOMS.

Under Maestro Daniel Stewart's leadership, our symphony musicians visit participating classrooms to demonstrate orchestral instruments, teach about the composers they will hear in the Youth Concerts, and emphasize musical themes, rhythm, and cultural traditions.

OUR STUDENT CONCERTS ARE A HIGHLIGHT.

In February, we present special concerts for fourth and fifth grades at the Mello Center in Watsonville and at the Civic Auditorium in Santa Cruz. Our popular emcee, Omari Tau, is expert at engaging and inspiring the students (and adults!). Attendees are intrigued by the performances and participate from their seats to sing, play their recorders or ukuleles, or engage with movement or body percussion. Join the fun by becoming a chaperone at these concerts. Contact your child's school for information.

WE EVEN HAVE "PETTING ZOOS".

You can see children delighted at our "instrument petting zoos" after the Family Concert. Their faces light up as they touch the orchestral instruments – tapping drums, plucking violin strings and blowing into horns. Our musicians love to engage the children with a chance to captivate a natural love of music. We hope they may be inspired to become members of our orchestra!

**Join the fun by becoming a chaperone at these concerts. Contact your child's school for information.
TO LEARN MORE, EMAIL EDUCATION@SANTACRUZSYMPHONY.ORG**

ENHANCE YOUR ENJOYMENT: LEARN MORE ABOUT THE CONCERTS.

Education doesn't stop when we reach a certain age. Give yourself the gift of being a life-long learner!

MUSICIAN SERIES RECITALS...

Listening to an entire orchestra in a large hall is one thing. But attending an intimate performance featuring a single musician or a small group is something else. The performers engage with the audience, and they often provide insights about their style, compositions, and instruments. In a smaller venue, you're up close and personal and get to know a member of our Symphony Family. You may be inspired to purchase the musician's CDs, maybe get them autographed, and take a photo. These concerts are offered on selected Sunday afternoons at Samper Recital Hall at Cabrillo College.

SYMPHONY LEAGUE PREVIEWS...

For a chance to interact with some of our "concert stars", anyone can attend a Symphony League Preview, generally at lunchtime on the Friday before the concert. Maestro Danny gives insights about how he created the concert and how he interprets the music. He brings the concert soloists – our "stars" - who may give a mini-performance to give you a taste of what to expect at the full program. If you're intrigued, become a League member!

Visit www.SantaCruzSymphonyLeague.org

PRE-CONCERT TALKS...

An hour before each classical concert, we present a free mini lecture about the composers and the selections that you'll hear at the concert. Dr. Don Adkins, an engaging musical expert, makes the music accessible and understandable with his insights. He may include personal details about the composer, the challenges in composing the piece, the historical settings that influenced the music, and the specialized or featured instruments.

MUSICIAN HOME STAYS...

Housing a musician before each concert is a great experience for you, and it's one that the musicians truly appreciate! Depending on his or her travel distance, the musician may require two nights at your home. We are grateful to anyone who provides a room. You get to meet the musicians who will perform in that weekend's concerts. Invite a musician whenever it's convenient for you—one time, or up to seven times a year. Lasting friendships have been built on homestays, with musicians staying at the same home season after season. For details, **email us at scsymphonyhousing@gmail.com**

MUELLER SCHOLARSHIP

SUPPORTING TALENTED YOUNG PEOPLE SINCE 1990

Music education is essential for developing young people's minds. That's why we put our money where their lives are. Many years ago, music teacher Ruth G. Mueller established a generous scholarship fund to help young Santa Cruz County music students acquire additional training. That may include private lessons, tuition for youth performance ensembles, or music camperships.

Music students under 18 may apply each March for scholarships to be used from July of that year to the following June. Do you know a young musician we could help? Please contact the Symphony office at office@santacruzsymphony.org or 831-462-0553, X10.



HILDA GHAZANFARI

"The Mueller Scholarship gives me the opportunity to continue my music education without the added financial burden. I am extremely grateful for the chance to enhance my skills and pursue my passion for music with the support of this scholarship. It not only helps relieve financial stress, but also motivates me to keep working hard and making the most of every opportunity to learn and grow as a musician."



MATTHEW MATHER

"The Mueller Scholarship will allow me to continue my musical education, exploring both classical and jazz genres with multiple amazing teachers. The scholarship also gives me an opportunity to participate in various music programs, including the Santa Cruz Chamber Music Academy and the Piano Intensive Camp at the University of the Pacific. I am incredibly grateful for this opportunity, as it will significantly expand my musical abilities and bring me closer to achieving my goal of becoming a great musician."



STEPHEN YOUNG

"A chief musical goal of mine is confidence in violin performance, both solo and in an orchestra. This scholarship will allow me to play in the Santa Cruz County Youth Symphony while maintaining regular lessons, and therefore helping me work toward achieving the School of Excellence. Thank You."



JOVANNI MIRANDA MONTGOMERY

"The Mueller Scholarship helps me reach my musical goals by allowing me to continue studying violin with dedication and focus. It helps me access lessons, participate in performances, and grow in confidence as a musician. Because of this scholarship, I can challenge myself with new pieces and improve my technique. It reminds me that others believe in my potential, and that inspires me to work hard toward becoming the best violinist I can be."



TENAYA WEBSTER

"I have always watched and admired professional musicians, and with the help of this scholarship, I can now listen and think, 'Wow! I have the opportunity to become one!' I look forward to learning new techniques, getting better at learning by sheet music and by ear, improving my vibrato, and learning to fit myself in seamlessly with a larger group of musicians. This scholarship helps me to present my fullest potential in the youth symphony, and with the help of my amazing violin teacher, move more swiftly along the road to becoming an accomplished violin player."



MACRINA YOUNG

"Thank you for awarding me with the Mueller scholarship. This will enable me to further my knowledge in music technique and theory and allow me to further master the clarinet."



MANUEL MATTILA

"The Mueller Scholarship will allow me to receive more and longer lessons, which will help expand my knowledge of music and help me advance as a musician."

"MUSIC IS WHAT OUR FEELINGS SOUND LIKE."

— Vera Farmiga



**"MUSIC GIVES A SOUL TO THE UNIVERSE, WINGS TO THE MIND,
FLIGHT TO THE IMAGINATION, AND LIFE TO EVERYTHING."**

— Plato

IN REMEMBRANCE



JOHN DICKINSON

John Dickinson was inspired by his work on the Santa Cruz Symphony board and his friendship with Maestro Daniel Stewart. In fact, he was so inspired that he bought himself a piano and started taking lessons after not playing for over fifty years. John especially loved playing the Gymnopedies piano pieces of Erik Satie, which he performed at his teacher's recitals—the only septuagenarian in a group of young beginners.

John was a communicator by trade. He was a magazine editor, a creator of strategic messaging, and a writer. He loved writing articles for the Symphony's Musical Notes about people who had been valuable to the Symphony over the years. John helped institute the Symphony's "Thank-a-thon" program, and he loved interacting with Symphony supporters. His wife Nancy Van Natta—also a Symphony Board member—and his children miss John's wonderful insights into life around us.



HELEN JONES

A long-time supporter of our Symphony, Helen Jones passed away in August. She was president of the Symphony League from 2015-2017, and she was a treasured contributing member of the Santa Cruz community. A water-skiing accident left her using a wheelchair when she was only 20 years old. But Helen often described this as an opportunity for a more interesting and full life. While raising her two daughters, Helen started one of the first departments for disabled people at De Anza College, and she brought the same determination and joy to her work supporting our Symphony. She was a wife, mother, grandmother, friend, and colleague. But most of all, she became a model of how to live your best life even in the face of difficult challenges.

GUEST COMPOSERS



BENJAMIN GOODWIN

Benjamin Goodwin, born in 2006, began studying piano at four years old and began writing music at age eleven. In 2018, he premiered *Ode to SCCS*, a solo piano piece written as a tribute to his elementary school. That year, he began composition lessons with Chris Pratorius. Members of the Santa Cruz Symphony read his first string quartet, *Evocations*. In high school, he wrote *The Middle of Nowhere*, premiered by the Santa Cruz Youth Symphony. He has co-directed the Cabrillo Festival of Contemporary Music's Youth Ensemble program. Mr. Goodwin's *Voices* is his first professional orchestral premiere.

He also plays violin and was concertmaster for the Santa Cruz County Youth Symphony. He enjoys video game music, orchestrated one, and has written electronic music. He also participates in musical theater, having orchestrated the music, played in the pit orchestra, and conducted one orchestra. Because Celtic music is an interest, he attends the Community Music School of Santa Cruz's Celtic camps and events.

Mr. Goodwin attends Oberlin Conservatory as a composition major, studying with Jesse Jones, Michael Frazier, Stephen Hartke, and Soomin Kim.



JARON ZEPEL LANIER

A true Renaissance man, Jaron Lanier is an American computer scientist, visual artist, computer philosophy writer, technologist, futurist, and composer of contemporary classical music. As a musician, Mr. Lanier has been active in contemporary classical music, sometimes known as "new classical," since the late 1970s. He is a pianist and a specialist in many non-western musical instruments, especially the wind and string instruments of Asia. He maintains one of the largest and most varied collections of actively played rare instruments in the world. Mr. Lanier has performed with artists as diverse as Philip Glass, Ornette Coleman, George Clinton, Vernon Reid, Terry Riley, Duncan Sheik, Pauline Oliveros, and Stanley Jordan.

Considered a founder of the field of virtual reality, Mr. Lanier and Thomas G. Zimmerman left Atari in 1985 to establish VPL Research, Inc., the first company to sell VR goggles and wired gloves in the late 1990s. In 2006, he began to work at Microsoft, and from 2009 has worked at Microsoft Research as an Interdisciplinary Scientist.

GUEST ARTISTS

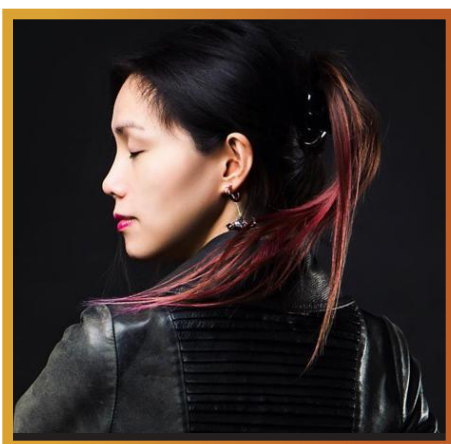


JONAH KIM Cellist

An artist of charisma and originality, Jonah Kim's tone is known for its signature sweetness. His work is praised for its "flawless delivery of Herculean technical demands" and his thorough understanding and insight into composers' minds. The Korean International Arts Review called him "Pablo Casals reincarnate," and the Washington Post named him "the next Yo-Yo Ma."

Mr. Kim was placed at the "top of his generation" by cellist Janos Starker. He made his solo debut at age 12 with the Philadelphia Orchestra and performed on the world's prestigious stages. His recordings have been praised, including collaboration with pianist Robert Koenig. His ensemble, Trio Barclay, is in artistic residence at the Barclay Theatre in Orange County. Mr. Kim is also artist-in-residence at Festival Mozaic in San Luis Obispo, Calif.

Born in South Korea, he trained at The Juilliard School and the Curtis Institute of Music. He lives in San Francisco with his wife, American ballerina Julia Rowe.



SERENE Pianist, Computer Scientist

She never attended music conservatory, but Serene brings piano concerts to the world's stages. She is an endorsed Bösendorfer Artist, and Paris Review said her solo performances was a "spectacle to match the New York Philharmonic." She presented her Bösendorfer debut concert at the Vienna Konzerthaus, with Rachmaninoff and Scriabin piano concertos. Serene collaborates with artists of diverse genres, from composing for Kanye West's Opera, to her collaborations with Grimes, using music-technology innovations.

Previously, Ms. Serene was a computer scientist, engineer, senior research fellow at Berkeley ICSI, and creator of open-source projects, authoring the censorship-circumvention protocol Snowflake. Her work helped people communicate during the Ukraine War despite blockages, having a global impact on internet freedom. She later founded technology company Snowstorm and the evolution of Snowflake.



EMAD ZOLFAGHARI Violist

Canadian violist and VC artist Emad Zolfaghari came to international attention as the first Canadian to be awarded first prize and audience prize at the 2024 Primrose International Viola Competition. He significantly added to his awards and was named CBC music's "30 Under 30 Hot Classical Musicians." Mr. Zolfaghari has performed with many leading orchestras and has given recitals worldwide.

He appeared as soloist with major symphony orchestras including l'Orchestre Métropolitain in Maison Symphonique de Montréal, the Toronto Symphony Orchestra, the Tokyo Philharmonic, and many others. At 16, Mr. Zolfaghari was accepted into the Curtis Institute of Music, where he studies with Hsin-Yun Huang. He also studied at the Phil and Eli Taylor Performance Academy for Young Artists on full scholarship with Theresa Rudolph, Assistant Principal Viola of the Toronto Symphony Orchestra.

GUEST ARTISTS



CHARLES PASTERNAK Artistic Director Santa Cruz Shakespeare

Charles Pasternak has been artistic director of Santa Cruz Shakespeare since 2023. Previously, he was artistic director of The Porters of Hellsgate Theatre Co in Los Angeles for more than 15 years. He has had a wide-ranging career as an actor and director at theaters across this country including American Players Theatre, Alabama Shakespeare Festival, Indiana Repertory Theatre, Clarence Brown Theatre, the Denver Center, The Shakespeare Theater of New Jersey, the Shakespeare Center of Los Angeles, three seasons with the Shakespeare Festival of St. Louis, and four seasons with Shakespeare Santa Cruz.



OMARI TAU Vocal Artist, Master of Ceremonies

Well-known at the Symphony's Youth Concerts, Omari Tau received his Bachelor of Music Education at Michigan State University and his Master of Music in Vocal Performance at the University of Houston, Moores School of Music. There, he studied with mezzo-soprano Katherine Clesinski. He was director of opera theatre at Sacramento State University before transitioning to Cosumnes River College, leading the Vocal Studies Program.

His vocal styles include classical, jazz, musical theater, pop, and R&B. Mr. Tau is a composer, performance artist, conductor, and director. He has explored the voice in avant-garde musical styles at Fondation Royaumont's Voix Nouvelle, and he played a nasty hyena in the touring company of Disney's The Lion King.



CARLIN TRUONG Conductor Cabrillo Symphonic Chorus

Carlin Truong is the new conductor for the Cabrillo Symphonic Chorus. As a music educator and conductor, his mission is to make music education accessible to everyone. Since his early career, he has been active with pop and cappella ensembles. Consequently, he is known for programming nontraditional repertoire as well as the beloved canon. Mr. Truong built a reputation for curating student-centered, innovative, and expressive concerts that engage people on both sides of the stage. As an advocate for social change through the arts, he has directed concerts that address LGBTQIA+ rights, mental health, women's suffrage, criminal justice reform, and immigration policies.

Mr. Truong has directed ensembles at Clear Creek Middle and High School in Colorado; University of Maryland Baltimore County; Arkansas Tech University; University of Houston; Clovis East High School, California; Crystal Children's Choir; and University of Ghana. He also was an assistant conductor for the Moores Opera Center at the University of Houston and a chorus preparer and co-chorus manager for the Houston Symphony Chorus. He is a proud alumnus of Crystal Children's Choir, San José State University, and University of Houston.

COME TO OUR MUSICIAN SERIES RECITALS!

Get up close to the musicians in an intimate setting.



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& FRIENDS**

2:00PM SUNDAY NOVEMBER 16, 2025
SAMPER RECITAL HALL AT CABRILLO COLLEGE
TICKETS: CALL 831-479-6154 • OR CABRILLO.EDU/VAPA
RECITAL SPONSORS:
MARK CHAMBERS-BRAY IN MEMORY OF ROY CHAMBERS-BRAY
BOB EDMUND



**JON
NAKAMATSU**

2:00PM SUNDAY FEBRUARY 1, 2026
SAMPER RECITAL HALL AT CABRILLO COLLEGE
TICKETS: CALL 831-479-6154 • OR CABRILLO.EDU/VAPA
RECITAL SPONSORS:
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**GWENDOLYN
MOK**

2:00PM SUNDAY MARCH 15, 2026
SAMPER RECITAL HALL AT CABRILLO COLLEGE
TICKETS: CALL 831-479-6154 • OR CABRILLO.EDU/VAPA
RECITAL SPONSORS:
CATHARINE AND JAMES GILL



**JOSHUA
STEWART**

2:00PM SUNDAY APRIL 12, 2026
SAMPER RECITAL HALL AT CABRILLO COLLEGE
TICKETS: CALL 831-479-6154 • OR CABRILLO.EDU/VAPA
RECITAL SPONSORS:
BURT REES AND MARY ANN ORR

SCHEHERAZADE

OCTOBER 4-5, 2025



SCHEHERAZADE

DANIEL STEWART, Music Director and Conductor

PROGRAM

Pietro Mascagni (1863-1945) *"Intermezzo" from Cavalleria Rusticana* [3']

Edward Elgar (1857-1934) *Cello Concerto in E minor, Op. 85* [30']

I. Adagio; Moderato

II. Lento; Allegro molto

III. Adagio

IV. Allegro; Moderato; Allegro, ma non troppo

Nikolai Rimsky-Korsakov (1844-1908) *Scheherazade, Op. 35* [42']

I. The Sea & Sinbad's Ship

II. The Kalendar Prince

III. The Young Prince & the Young Princess

IV. Festival at Baghdad. The Sea. The Shipwreck. Conclusion.



GUEST ARTIST JONAH KIM, CELLIST

CONCERT SPONSORS

**Edward Houghton
& Kathryn Cowan
Lani LeBlanc
Valerie Macken**

ARTIST SPONSORS

**Dennis St. Peter
& Alice Kollmann**

PROGRAM NOTES

by Don Adkins, DMA
and Donna Maurillo

***Intermezzo from Cavalleria Rusticana* Pietro Mascagni (1863-1945)**

To fill in the time between different opera acts, composers may write instrumental pieces called intermezzi, or interludes. These typically occur as scenes are changed. The most famous of these is probably the Intermezzo from Mascagni's *Cavalleria rusticana*. Translated from Italian, the title means "rustic chivalry."

In this one-act opera, the soldier Turiddu comes home from his time in the military and learns that his fiancée Lola married another man, Alfio. Turiddu becomes enraged and seduces Santuzza, another girl in their village. But in true opera form, Lola becomes quite jealous and begins an affair with Turiddu as a way to win him back.

Santuzza, in a fit of anger, reveals this affair to Turiddu's mother on Easter Sunday. As Turiddu still demonstrates his love for Lola, Santuzza takes her anger even further and tells Lola's husband Alfio about the affair. After the church service, Alfio confronts Turiddu, who admits his sins, and they eventually agree to a duel. Before he dies, Turiddu asks his mother to take care of Santuzza.

This opera won a competition for its composer Pietro Mascagni and became the inspiration for other operas, notably Ruggero Leoncavallo's *Pagliacci* (1892). The *Intermezzo* was a feature of *Godfather III*, wherein the Michael Corleone family attends the opera, and the *Intermezzo* plays as he holds his dead daughter at the end. The *Intermezzo* itself is a serene, hymn-like theme repeated from earlier in the opera. It foreshadows the coming tragedy.

--DM

***Cello Concerto in E minor, Op. 85 (1919)* Edward Elgar (1857-1934)**

The horrors of World War I and the failing health of Edward Elgar and his beloved wife Alice led England's greatest composer of his time to drastically change his musical style. Elgar's previous music is almost always flamboyant and patriotically English. With the onset of the war, Elgar almost stopped composing as he realized age and the world's suffering had permanently changed his life. Around 1918, he began to create several works in an entirely new, reflective style, unlike the Elgar everyone expected. The Cello Concerto was the last of these works—and the last of his major compositions.

He began work on the concerto as he recovered in a nursing home from a painful tonsillectomy. One morning, he asked for pencil and paper and began sketching the opening theme. Later, as he and his wife were enduring bad weather in Sussex, she mentioned the new concerto as "wonderful new music, real wood sounds and other lament, which should be a war symphony." In November 1918 he showed the early sketches to a friend and commented on his willingness to complete it now that he and his wife were in better health. Several successes with his other recent compositions gave Elgar new energy, and by June 1919 he wrote a friend, "I am frantically busy writing and have nearly completed the concerto – a large work and I think good and alive." By August he had completed the Cello Concerto and delivered it to his publisher.

Elgar's concerto is of the same quality as the famous cello concerto by Dvorak. The intense, personal expression of the music is coupled with a technical mastery of the cello's capabilities that is unmatched. The concerto becomes not just a solo vehicle, but a solemn Requiem for Elgar's lost way of life. His wife died soon after the concerto was completed, and Elgar ceased composing. He did turn to the new recording technology and spent the rest of his life conducting his own works in front of the microphone. His music fell out of favor soon after his death, so it is difficult for us to imagine the esteem with which he was held during his lifetime.

--DA

***Scheherazade, Op. 35 (1888)* Nikolai Rimsky-Korsakov (1844-1908)**

On the score flyleaf for *Scheherazade*, Rimsky-Korsakov wrote, "The Sultan Schahriar, persuaded of the falseness and faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade saved her life by interesting him in tales, which she told him during one thousand and one nights. Driven by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan. Many marvels were told Schahriar by Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk songs the words; and she strung together tales and adventures."

The music he wrote was inspired by tales we know as *The Arabian Nights*. These stories existed for centuries before they were known in Europe—a loose collection of fantastic yarns told by both beggars and professional storytellers in the Egyptian markets. Some stories had been heard earlier in Persia and even before that in India. No one is certain of their origin.

Antoine Galland wrote an exquisite French version of the tales, titled *Les mille et une nuits*, and took fourteen years to present these exotic tales in installments, starting in 1704 with “Sinbad the Sailor.” The stories came in many forms, including fairy tales, anecdotes, parables, love stories and legends. Western Europe had always been interested in the exotic Orient, but the tremendous success of *The Thousand and One Nights* brought an outburst of creative adaptations, including architecture, decorative arts, and music, such as Mozart’s opera *The Abduction from the Seraglio*. Even established political and religious institutions came under attack due to newly discovered Eastern philosophies. By the time Rimsky-Korsakov wrote *Scheherazade*, many compositions had been performed on the same subject. His version, however, carries his unique stamp of orchestral color and imagination that makes it perhaps the most memorable of the tale’s instrumental depictions. He wrote about his desire to inspire the listener’s imagination without presenting a detailed version of selected stories:

“The program I had been guided by in composing *Scheherazade* consisted of separate, unconnected episodes and pictures from *The Arabian Nights*; the fantastic narrative of the Prince Kalandar, the Prince and the Princess, the Baghdad festival, and the ship dashing against the rock with the bronze rider upon it. The unifying thread consisted of the brief introductions to Movements I, II and IV and the intermezzo in Movement III, written for violin solo, and delineating *Scheherazade* herself as telling her wondrous tales to the stern Sultan. The conclusion of Movement IV serves the same artistic purpose.

“In vain do people seek in my suite leading motives linked always and unvaryingly with the same poetic ideas and conceptions. On the contrary, in the majority of cases, all these seeming leitmotifs are nothing but purely musical material in the given motives for symphonic development. These given motives thread and spread over all the movements of the suite, alternating and intertwining each with the other. Appearing as they do each time under different moods, the self-same motives and themes correspond each time to different images, actions and pictures.

“My aversion for the seeking of a too definite program in my composition led me subsequently (in the new edition) to do away with even those hints of it which had lain in the headings of each movement, such as: ‘The Sea,’ and ‘Sinbad’s Ship,’ the ‘Kalandar’s Narrative,’ etc.

“In composing *Scheherazade* I meant those hints to direct but slightly the hearer’s fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each listener. All I

had desired was that the hearer, if he liked my piece as symphonic music, should carry away the impression that it is beyond doubt an Oriental narrative of some numerous and varied fairy-tale wonders, and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements. Why, then, if that be the case, does my suite bear the name, precisely, *Scheherazade*? Because this name and subtitle (*After The Thousand and One Nights*) connote in everybody’s mind the East and fairy-tale wonders; besides, certain details of the musical exposition hint at the fact that all these are various tales of some one person (which happens to be *Scheherazade*) entertaining therewith her stern husband.”

--DA

**“THERE WAS A BUZZ IN
THE AIR ... THE MIGHT
AND VITALITY WHICH
STEWART BROUGHT OUT
OF THE ORCHESTRA WAS
JUST OUTRAGEOUS –
IN A FANTASTIC WAY!
SOMETHING TO BEHOLD.
PEOPLE AROUND ME
WERE LITERALLY JUMPING
OUT OF THEIR SEATS.”**

— SANTA CRUZ SENTINEL

THE PLANETS

NOVEMBER 1-2, 2025



THE PLANETS

DANIEL STEWART, Music Director and Conductor

PROGRAM

Benjamin Goodwin (b. 2006) *Voices* [13']

Paul Hindemith (1895-1963) *Der Schwanendreher* [27']

Intermission

Gustav Holst (1874-1934) *The Planets* [51']

- I. Mars, the Bringer of War
- II. Venus, the Bringer of Peace
- III. Mercury, the Winged Messenger
- IV. Jupiter, the Bringer of Jollity
- V. Saturn, the Bringer of Old Age
- VI. Uranus, the Magician
- VII. Neptune, the Mystic



GUEST ARTIST
EMAD ZOLFAGHARI, VIOLIST



GUEST COMPOSER
BENJAMIN GOODWIN

CONCERT SPONSORS:

Garth Illingworth
in Memory of Wendy Illingworth
Nancy Van Natta
in Memory of John Dickinson

CONCERT

CO-SPONSORS:

Angela Chesnut
Lesley Harris

PROGRAM NOTES

by Don Adkins, DMA
and Donna Maurillo

Voices

Benjamin Goodwin (b. 2006)

As a composer, Benjamin Goodwin often asks himself, “Why am I writing this piece?” That simple question has a purpose. In his mind, works usually fall into one of two categories—abstract music without a story, or programmatic works. Both are equally valid approaches, he says, though he finds programmatic music to have the most emotional impact on himself.

However, a gray area appears when a work written without a story evokes one, or when a piece has a story that is not explicitly stated.

He explained, “*Voices* was written to tell a personal story of mine, from my perspective of beginning my senior year of high school—the time I wrote the first draft. The piece contains melodies quoting and inspired by some tunes that were meaningful to me. These are Addie Harper’s Barrowburn reel that appears in the first movement, and the traditional Irish slip jig *Kid on the Mountain* in the second.”

Another meaningful melodic inspiration in the second movement is *By Your Side* by Pedro Silva from the video game *Omori*. In retrospect, Mr. Goodwin said, after graduating high school and finishing a year of conservatory, this piece deals with the difficulties of change and the process of acceptance—as he has since been distanced from the original narrative.

“While it may be through my compositional lens in August of 2023,” he said, “I hope my audience thinks about what the music means to them. I hope they attach a story of their own to this piece, as mine is always changing.”

--DM

Der Schwanendreher

Paul Hindemith (1895-1953)

At the young age of 17, Paul Hindemith joined the German army during World War I as a musician. Of his experience, he said, “I realized for the first time that music is more than style, technique, and the expression of personal feelings. Music stretched beyond political boundaries, national hatred and the horrors of war. I have never understood so clearly as then what direction music must take.”

He began writing highly dissonant music partly in response to the war, which earned him a reputation as a musical troublemaker. This experimental music is important to Hindemith’s life trajectory because it later became a reason the Nazi party persecuted him.

Hindemith accepted a composition professorship at the Berlin Music Academy in 1927 and participated in the new Early Music movement, which researched and performed Medieval and Early Renaissance music. He also moved away from the highly dissonant music of composers such as Schoenberg, saying, “The tenuous connection in music today between producers and consumers is to be regretted. The composer today should write only if he knows for what purpose he is writing.”

He not only began to write music that would be more appealing to the public, but he also was greatly interested in writing music for young musicians to further their music education. This “music for use” was known as “*Gebrauchsmusik*.”

By 1933, German composers considered Hindemith second only to the great Richard Strauss. Practically everyone holding an instrument played his music for chamber groups and instrumental soloists. He wrote a series of sonatas for soloist and piano, which included just about every orchestral instrument. Nearly all orchestral musicians today have studied the Hindemith sonata written for their instrument. Despite his pivot away from his experimental phase, the Nazi party called Hindemith a “standard-bearer of decay.” The press mercilessly attacked him, and Reich Minister of Propaganda Joseph Goebbels said he was a “cultural Bolshevik.” It did not help that Hindemith criticized the Nazis.

He countered the strife of the new political situation by focusing on the cultural music of old Germany. This led him to write the opera, *Mathis der Maler* (Mathis the Painter), set during the Peasants’ War (1524-25), a critical event during the Protestant Reformation. *Der Schwanendreher* (1935), one of his next compositions, was based on old German folk melodies. In 1936 the Nazis banned all performances of Hindemith’s music. A year later, he was featured in a government exhibition titled “Degenerate Music,” which attacked his “atonal music” and that he was “closely related to Jews” (his wife was partly Jewish). Hindemith, a highly moral person, tried to stay in his beloved Germany but finally left in 1938 for Switzerland. He eventually moved to the United States and was appointed to a professorship at Yale.

Newer composers in the 1940s and 50s saw Hindemith’s musical style as old-fashioned and irrelevant. When told that

they considered his music “old iron,” he observed that it was better to be “old iron” than “new bull shit.” Hindemith was never completely comfortable in the United States and retired in 1953 to a small village in Switzerland, where he spent his last ten years.

Hindemith wrote *Der Schwanendreher* in 1935. It premiered in Amsterdam in November of that year with Hindemith, a world-class violist, as the soloist. It was then scheduled the following January for its British premiere. Two days before the performance, King George died. The live performance of the folksy and humorous *Der Schwanendreher* was cancelled. Hindemith quickly composed a new piece for viola and string orchestra the next day—*Trauermusik* (Music for Mourning). It was performed as a live BBC radio broadcast 24 hours after the king’s death.

Der Schwanendreher is based on medieval German folk songs that itinerant minstrels may have played on the hurdy-gurdy. Hindemith used these songs as a way assert national identity without including Nazi ideology. This three-movement concerto is for solo viola, woodwinds, brass, and strings without violins and violas. Hindemith prefaced the score with this inscription: “A minstrel, joining a merry company, displays what he has brought back from foreign lands: songs serious and gay, including a dance piece. Being a true musician, he expands and embellishes the melodies, preluding and improvising according to his fancy and ability. This medieval scene was the inspiration of the composition.”

The first movement is based upon the folk song *Between Mountain and Deep Valley*. The orchestra’s slow opening viola cadenza introduces a clear statement for the song. The rest of the movement features viola solo sections alternating with the tune. The second movement begins with a dialogue between viola and harp interspersed with *Now Grow Little Linden Tree, Grow*, which the orchestra plays. The lively middle section features *The Cuckoo Sat on the Fence*, while the movement ends with a return to *Linden Tree*. The last movement is an energetic set of variations on *Are You Not the Swan Turner?*

“Aren’t you the organ-grinder?
Aren’t you the very one?
Then turn the handle for me,
so that I can believe it.
If you don’t turn the handle for me,
then you are no organ-grinder.
Turn the handle for me.”

--DA

The Planets

Gustav Holst (1874-1934)

The group of English composers that received international recognition for the first time since Henry Purcell in the 17th century was vital and working during World War I. Several promising young composers like George Butterworth were killed in the trenches. Ralph Vaughan Williams, perhaps the greatest of this group and the best friend of Holst, was an ambulance driver. Due to his physical condition, Gustav Holst was turned down for service. So, he stayed home to teach music and contribute to the war effort as best he could. He wrote *The Planets* during these terrible times.

Holst was a gifted teacher and musician. His self-education included studying the Hindu religion, including the Rig Veda hymns, and learning to read and write Sanskrit so he could translate for himself. He wrote, “As a rule I only study things which suggest music to me.” *Savitri*, his first large-scale work, was a chamber opera in 1908 based on a story from the Sanskrit epic *Mahabharata*. Holst was a mystic, although he would not call himself one, and was extremely interested in astrology. Holst often treated friends by reading their horoscopes. His library included a book called *The Art of Synthesis*, by Alan Leo. Each chapter is based on a planet and includes its astrological significance. One chapter has the same title as a movement in Holst’s *The Planets*: *Neptune, the Mystic*. It is important that Holst’s planetary interest was astrological, not scientific.

Musically, Holst was influenced by two major musical events that took place before he composed *The Planets*. Schoenberg came to England to conduct his *Five Orchestral Pieces*, followed by Stravinsky and his *The Rite of Spring*. Holst initially titled *The Planets* as *Seven Orchestral Pieces*. The dissonance and unusual meters in *Mars* indicate his respect for Stravinsky. He also shows a familiarity with Debussy’s music in *Neptune*.

Holst wrote an orchestral piece several years before *The Planets* titled *Beni Nor*, which presented his impressions of a trip to Algeria, including bicycling through the desert. English critics did not like it: “We do not ask for Biskra dancing girls in Langham Place.” Many effects in this piece were later used in *The Planets*. After the widespread success of *The Planets*, Vaughan Williams commented that if *Beni Nora* had been premiered in Paris rather than London, Holst’s international success would have come years earlier.

Near the beginning of his stellar career, British conductor Adrian Boult was asked to conduct the first performance of *The Planets* for an invited audience of friends and fellow

musicians at the Queen's Hall in September 1916. Imogen Holst, Gustav's daughter, later described the first run-through of *The Planets*:

"The orchestra rehearsed for just under two hours and then played the work straight through. The two or three hundred friends and fellow musicians who had come to listen in the half-dark auditorium realized that this was no ordinary occasion: the music was unlike anything they had ever heard before. They found the clamour of Mars almost unbearable after having lived through four years of a war that was still going on. The cool to-and-fro of the chords in Venus had a balanced tranquility that had not yet become a familiar device. The scurry of Mercury was breathlessly exciting; I can remember, during the tuning up in the rehearsal, seeing and hearing all those violinists frantically trying to decide on the right fingering for their rapid high quavers. Jupiter was thoroughly happy, without any of the false associations that were afterwards to link the big tune to the words of a patriotic hymn [I Vow to Thee, My Country]. In Saturn the middle-aged audience felt they were growing older as the slow relentless tread came nearer.... The magical moment in Uranus was when all the noise was suddenly blotted out, leaving a quietness that seemed as remote as the planet in the sky. It was the end of Neptune that was more memorable than anything else at the first performance. Hearing the voices of the hidden choir growing fainter and fainter, it was impossible to know where the sound ended and the silence began."

The audience was wildly enthusiastic. It's said that even the scrubwomen working outside the auditorium stopped to dance to Jupiter. Because it was a private performance, there were no critiques written. Holst was thrilled and wrote to Boult, "You covered yourself with glory and the players are tremendously impressed...and your success is so certain that anything I could say or write would be impertinent."

In 1920, the first public performance took place in London. Holst, who referred to *The Planets* as "a series of mood pictures," explained the work. "These pieces were suggested by the astrological significance of the planets," he wrote. "There is no program-music in them, neither have they any connection with the deities of classical mythology bearing the same names. If any guide to the music is required, the subtitle to each piece will be found sufficient, especially if it be used in a broad sense. For instance, Jupiter brings jollity in the ordinary sense, and also the more ceremonial kind of rejoicing associated with religious or national festivities. Saturn brings not only physical decay, but also a vision of fulfillment. Mercury is the symbol of the mind."

Edward Evans, probably authorized by Holst, elaborated in *The Musical Times*, "The generally accepted astrological associations of the planets are in themselves a sufficient

clue to the imagination. One may be skeptical concerning horoscopes, but one will nevertheless be carried away with the aggressive rhythm of Mars, the Bringer of War; and any schoolboy pictures Mercury as the Winged Messenger. The very word 'joviality' connotes Jupiter, and the sand-glass and scythe connect Saturn with old age. It may be new to some of us to regard Venus as the Bringer of Peace — as she is, astrologically speaking — for many have held her responsible for strife in worldly affairs. It is also unfamiliar to hail Neptune, the sea god, as a mystic, and Uranus as a magician; but once these relations are established in the titles, it is easy to fall into the mood of the respective movements."

Holst was a quiet, introverted person who taught music at St. Paul's Girl's School in Hammersmith from 1905 until his death. He did not enjoy the celebrity brought to him by *The Planets*. When people would ask him for his autograph, he would hand them a typed paper that stated he did not give autographs. The public's expectations of him were never satisfied with most of his later music because he continually experimented with different types of music and often found that the public misunderstood him.

His friends and fellow musicians, however, found his constantly changing approaches to be interesting and musically satisfying. Conductors were often unwilling to perform *The Planets* in its entirety until well into the 1950s. They felt that the movements should be separated to provide a better experience for audiences who couldn't be expected to listen to this "new" type of music for too long. Recordings were made with tempos that were too quick so the music could be fit onto the 78 rpm records with a maximum of four minutes per side. It wasn't until conductors gave audiences some respect and recording times increased that *The Planets* was consistently heard the way Holst intended.

--DA

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HOLIDAY CONCERT

DECEMBER 13-14, 2025



HOLIDAY CONCERT

DANIEL STEWART, Music Director and Conductor

PROGRAM

Leroy Anderson (1908-1975) *Christmas Festival*

Peter Jaffe (b.1956) *Symph-Hanukkah*

Julius Klengel (1859-1933) Hymnus for Twelve Celli, Op. 57, arr. Stewart for string orchestra [5']

Nikolai Rimsky-Korsakov (1844-1908) *Polonaise* from *Christmas Eve* [4']

Intermission

Isaac Watts (1674-1748) *Joy to the World*, arr. A. DiLorenzo for Brass & Percussion [4']

Pyotr Ilyich Tchaikovsky (1840-1893) Selections from *The Nutcracker Suite*

Marche [2.5']

Reed-Flutes [2']

Dance of the Sugar-Plum Fairy [2']

Chinese Dance [1']

Russian Dance (Trepak) [1']

Leroy Anderson (1908-1975) *Sleigh Ride*

All

Sing-Along Carols [5']

Jingle Bells

Rudolph the Red-Nosed Reindeer

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THE FAMILY CONCERT

CARNIVAL OF THE ANIMALS

MARCH 1, 2026



FAMILY CONCERT

DANIEL STEWART, Music Director and Conductor

OMARI TAU, Master of Ceremonies

PROGRAM

Carnegie Hall Link Up Program, The Orchestra Swings

Beethoven, *Ode to Joy*—Cabrillo Youth Chorus; El Sistema

Vivaldi, *La Follia*—Internation Academy of Dance

Traditional, *De Colores**—Esperanza Del Valle & Nematalin Musicians

Chuck Berry, *Johnny B. Goode*—Kuumbwa Honors Jazz Band

Traditional, *When the Saints Go Marching In*—Kuumbwa Honors Jazz Band

Traditional, *La Bamba**—Esperanza Del Valle & Nematalin Musicians

André Filho, *Cidade Maravilhosa*—Santa Cruz Youth Symphony

*arr. Joxyer Zamudio Contreras

Intermission

Camille Saint-Saëns (1835-1921) *Carnival of the Animals* [25']

I. Intro & Royal March of the Lion

II. Hens and Roosters

III. The Donkeys

IV. Tortoises

V. The Elephant

VI. Kangaroos

VII. The Aquarium

VIII. People with Long Ears

IX. The Cuckoo in the Depths of the Woods

X. The Aviary

XI. Pianists

XII. Fossils

XIII. The Swan

XIV. Finale

Instrument "Petting Zoo" follows for all children.



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PROGRAM NOTES

by Don Adkins, DMA
and Donna Maurillo

***Carnival of the Animals* (1886) Camille Saint-Saëns (1835-1921)**

Saint-Saëns was an extraordinarily gifted composer and performer who had a long, productive life. He was mainly responsible for creating a French nationalistic style by founding the Société Nationale de Musique in 1871. Here, young French musicians trained and were encouraged to follow a French style.

Saint-Saëns often represented France at international cultural events, including the Panama-Pacific International Exhibition in 1915. For example, he socialized with his friend John Philip Sousa and conducted the Boston Symphony in his Symphony No. 3. He wrote the grand cantata Hail, California! for the exhibition as a tribute to French-American relationships as Europe saw World War I on the horizon.

Saint-Saëns composed *Carnival of the Animals* while working on his Symphony No. 3. His friend Charles Leboeuf hosted a private concert on Shrove Tuesday at the end of Mardi Gras. So, Saint-Saëns wrote a light, humorous piece appropriate for the event. Saint-Saëns and early music specialist Louis-Joseph Diémer performed the piano parts. Saint-Saëns did not wish this music to go public because it could overshadow his serious work. It was played only at a few private events, except for *The Swan* for solo cello and piano. His friends insisted that this be published. Franz Liszt, who considered Saint-Saëns the world's greatest organist, attended one of these events. Saint-Saëns eventually agreed to its publication, but only after his death.

The movements feature different animals including humans, such as unimaginative pianists, braying critics, and well-known composers such as himself and Rossini. The animals are heard to roar, strut about the barnyard, scamper, dance the can-can and a Berlioz dance, hop about, swim, call out from the forest, flutter, and glide across the water. This suite ends with a rousing Finale in which several of the ideas are brought back.

--DA

Family Concert: It's Part of Our Education Program

Our Youth and Family Concerts are a special part of our Symphony Education Program. Here is how they relate. The Youth Concerts are held on school days, following in-classroom music education for fourth and fifth grades.

Students then travel to the Mello Center or to the Civic Auditorium to enjoy a live concert performance. Attendance totals about 5000 students over three days of concerts. Young people are excited to attend these audience-participation performances because they've been learning about the music through curriculum curated by the Santa Cruz County Office of Education. Many of these students will have had a visit in their classrooms from a musician who highlights the music they will hear. The students also learn about the musician and their instrument.

Then our Family Concert offers a way for young people and their families to enjoy an afternoon of lively music. Both the Youth and Family Concerts are a paragon of how a regional orchestra partners with other performing arts groups to bring an entertaining program for children and adults.

In fact, our "Petting Zoo" following the Family Concert allows kids of all ages to touch and play some of the musical instruments. It's fun for parents to see their children trying out the piano keys, pulling a bow over violin strings, puffing air into a horn, or finding rhythm on a kettle drum.

Santa Cruz Symphony Maestro Daniel Stewart and the Symphony's education program organizers take special pride in crafting our Link Up program, so it is particularly responsive to the cultural identities of Santa Cruz County. Last year we featured an orchestra of more than 100 youth and adult players and over 100 community performers.

This year's program again includes the Santa Cruz County Youth Orchestra, the Cabrillo Youth Chorus, the Kuumbwa Jazz Honor Band, El Sistema, the International Academy of Dance (a new dance partner for us!), and Esperanza del Valle, which will be featured with two songs that are being arranged for us. They will be performed with the Nematín players from Veracruz, Mexico!

As another facet of our educational activities, the Symphony features free pre-concert discussions about the program's compositions. They are held one hour before each concert. Professor Don Adkins provides insights about the unique attributes of the compositions, the composers, and the historical context in which the music emerged.

These insights help you more fully understand the music before attending the live performance. (You can listen like an expert!) In fact, these discussions are central to the Symphony's mission to provide lifelong education.

--DM



AMADEUS

MARCH 28-29, 2026



AMADEUS

DANIEL STEWART, Music Director and Conductor

PROGRAM

Amadeus by Peter Schaffer, arr. for Orchestra, Chorus & Actors by Daniel Stewart

Cast: Salieri, Mozart/Attendant, Constanze, Priest/Emperor/Schikaneder

Acclaimed actor Charles Pasternak leads a cast of four in the premiere of a new production conceived and arranged for the Santa Cruz Symphony by our visionary Music Director Daniel Stewart from Peter Schaffer's celebrated play and Milos Forman's Oscar winning motion picture.

1781 Vienna: Court composer Antonio Salieri is maddened with envy after discovering that the divine musical gifts he desires for himself have been bestowed on Wolfgang Amadeus Mozart, whom he plots to destroy by any means necessary.



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AMADEUS

Music for the Amadeus program includes selections or complete movements from these works.

ACT I [25']

Symphony no. 25
 Salieri Piano Concerto in C
 Salieri: Axur, Finale
 Eine Kleine Nachtmusik
 Serenade for Winds "Gran Partita"
 Eine Kleine Nachtmusik
 Salieri March for Mozart
 Marriage of Figaro Non Piu Andrai

ACT II [25']

Abduction from the Seraglio (Chorus) Bassa Selim lebe
 Abduction from the Seraglio (Chorus) Singt dem Grosse
 Symphony no. 25
 Piano Concerto no 21 "Elvira Madigan"
 Sinfonia Concertante
 Idomeneo Quartet
 Kyrie from Mass in C (Chorus)
 Don Giovanni Overture

- intermission -

ACT III [25']

Marriage of Figaro Overture (complete movement)
 Marriage of Figaro Act III Ecco la Marcia
 Marriage of Figaro IV Ah Tutti Contenti (Chorus)
 Marriage of Figaro Act II Finale Deh Signor (Chorus)
 Don Giovanni Act II Finale
 Requiem Introitus (Chorus)
 Requiem Dies Irae (Chorus)
 Requiem Rex Tremendae (Chorus) (complete movement)

ACT IV [30']

Magic Flute Act I Quintet
 Requiem Dictation scene (Chorus)
 Requiem Confutatis (Chorus) (complete movement)
 Ave Verum Corpus (Chorus)
 Requiem Lacrimosa (Chorus) (complete movement)
 Symphony no 1
 Symphony no 41

PROGRAM NOTES

by Donna Maurillo

Most of us are familiar with the movie *Amadeus* (1984) and the play that preceded it. However, many do not realize that the intense rivalry between Wolfgang Amadeus Mozart and Antonio Salieri was primarily fiction. It was a plot theme created to add intrigue to Mozart's story. However, most other aspects of the play, from which the movie was derived, are based on fact.

There is no denying that Mozart—originally named Johannes Chrysostomus Wolfgangus Theophilus Mozart—was a musical genius from an early age and is generally considered as one of history's greatest composers. (He actually used the name Amade rather than Amadeus.) He learned to memorize music at age four, and by age 11, he was writing an opera—*Apollo and Hyacinth*.

It's also true that he had a very immature personality, was often impulsive, played pranks, loved to gamble, and was almost always in debt. In fact, he lived beyond his means and borrowed money from many of his friends. And Mozart did, in fact, have a mysterious client who hired him to write his *Requiem*. However, it was not Salieri. Rather, it was Baron van Walsegg, who intended to pass off the composition as one of his own. A lengthy lawsuit over ownership followed Mozart's death, but his estate won after about ten years. (Not much has changed when it comes to the wheels of justice turning slowly.)

Young Mozart was so famous that he was invited to play for Queen Charlotte and King George III of England, and for the family of young Marie Antoinette in Vienna in 1762. Legend says he mused about marrying her, but that is not fact. But if she had married him, perhaps she would not have lost her head.

During this time, Mozart became ill for the first of many times and was confined to bed. Some speculate that he had rheumatic fever, which greatly concerned his father Leopold. The young Mozart and his musically gifted sister were the only two surviving children from a brood of seven.

In 1763, Mozart and his sister began an extensive musical tour. During this time, he was introduced to the organ, which nobody expected him to master. However, he played the first time as if he'd been born to it, astounding everyone. During this tour, the Mozart trio—Wolfgang, his sister Nannerl, and father Leopold—were feted by the greatest aristocrats of Europe, including royal families. It was quite a heady time! At eight years old, Mozart composed his first symphony. It wasn't marvelous, but it was miraculous for a child that age.

It's said that J.S. Bach himself encouraged Mozart to start composing. During the ensuing months (and months), the family was exhausted from travel, and during at least one period, the entire group was sick.

Soon, people began to doubt that young Mozart was really a genius. His father, rumors said, composed the works and attributed them to his son. However, live concerts proved that the young man was indeed a musical wonder. Eventually, with even more punishing tours, Leopold left his daughter at home and traveled extensively with Wolfgang doing solo performances.

As they traversed through Europe, and especially in Italy, Mozart was given honors, commissions, and performance dates. He began writing operas in earnest, though his earliest works pale in comparison to his later works. His oeuvre continued to mature quickly, and demands for his performances and compositions ballooned. Travel became a way of life, with brief interludes at home in Salzburg. But even during these stays, he continued to compose at a feverish pace.

While on the road again, this time with his mother, Mozart fell in with a few lovely ladies, obviously having a good time with them. Then tragedy. His mother died in Paris, leaving him alone. Nevertheless, he spent the next years composing, writing operas, and producing an increasing body of work. His father continued to push him to earn more money, as it seemed that the younger man was something of a meal ticket for Leopold.

By 1782, Mozart was deeply in love with Constanza Weber, whom he ended up marrying later that summer at the famous St. Stephen's Church. During this time, he composed the opera *Abduction from the Harem*, about which Emperor Josef said the famous line, "Too beautiful for our ears, Herr Mozart, my dear Mozart, and far too many notes!" Mozart responded, "Just as many as are necessary, your Majesty!" It was during this time that Mozart embarrassed Salieri by playing a much improved version of a popular Salieri composition. Of course, the older man was infuriated, which likely led to the portrayal of an evil relationship between the two of them in *Amadeus*. Another insult materialized when Mozart attracted a Salieri protégé to play the lead in his opera.

Here is where the movie and the play tend to magnify and dramatize the jealousy Salieri has for Mozart, as he continues to plan his revenge by undermining the younger composer. And yet, at every turn, Salieri is stymied while Mozart continues to gain even more fame. Even Mozart's pranks and immature behavior are a knife in his heart.

Salieri, who has given his soul to God in exchange for growing talent as a composer, is now becoming angry with God. Why would his Creator mock him with such a braying imbecile who has more talent than Salieri could ever hope for? Meanwhile, Mozart struggles financially, trying to support his wife and child while attracting few students and falling deeper into debt.

Mozart hopes that his new opera, *La Nozze di Figaro* (The Marriage of Figaro), would help his finances. Salieri continues his machinations, but they are not necessary. It turns out that the emperor and the public are not impressed by the opera. Mozart falls more deeply in debt. Next, he plans that *Don Giovanni* will save him. It does not, and Mozart spirals more deeply downward as Constanza leaves him and he falls seriously ill. Finally, at the behest of a mysterious hooded character, he begins composing his *Requiem*, a composition that will earn him a modicum of money from this unknown benefactor.

Salieri comes to visit him and is shocked by his appearance. Mozart is feverish and almost delirious. But he continues to compose, even with sheets of music scattered all around. Salieri, taking some pity, helps Mozart continue to write his composition. But it is never completed, as Mozart succumbs to his illness. (Likely a type of influenza present at the time.) In fact, the composition was finally completed by a protégé of Mozart, who understood to some degree where Mozart wanted the *Requiem* to proceed. So, it had at least the touch of Mozart's hand from beyond the grave.

The movie and play allude to Mozart being buried in a mass grave, which actually was a custom at the time, especially for those who could not afford to pay. So, nobody knows exactly where Mozart is buried, although Constanza is buried in a family plot in Salzburg.

--DM

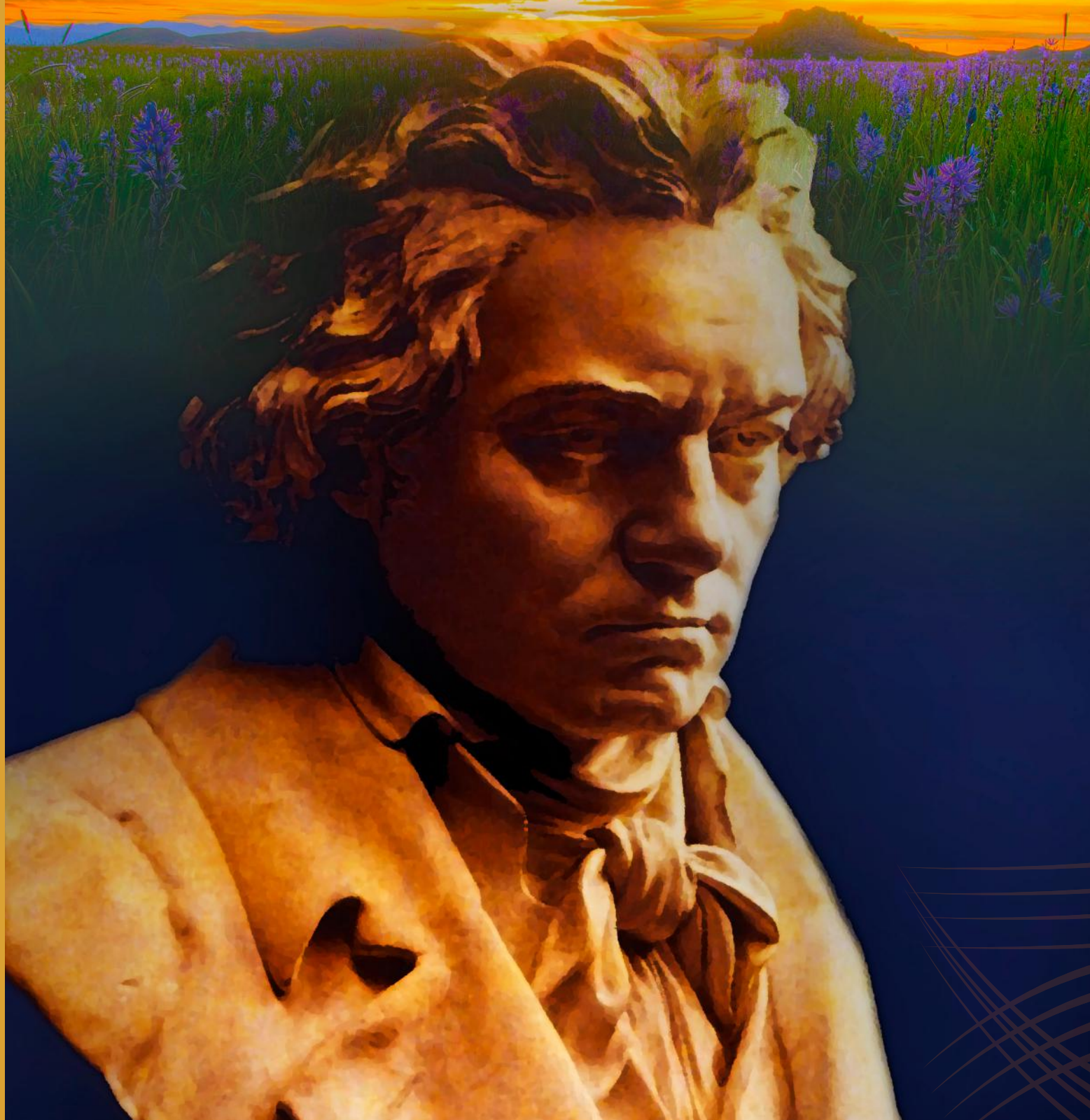
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BEETHOVEN

SYMPHONY NO. 9

MAY 2-3, 2026



BEETHOVEN

DANIEL STEWART, Music Director and Conductor

PROGRAM

Antonín Dvořák (1841-1904) *Carnival Overture Op. 92* [10']

Jaron Lanier (b. 1960) *Music for Piano & Orchestra*, World Premiere

Intermission

Ludwig van Beethoven (1770-1827) *Symphony No. 9* [65']

Featuring: Cabrillo Symphonic Chorus – Carlin Truong, Director

I. Allegro ma non troppo; un poco maestoso

II. Molto vivace

III. Adagio molto e cantabile

IV. Presto - Allegro assai - Allegro assai vivace



GUEST ARTIST SERENE



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PROGRAM NOTES

by Don Adkins, DMA
and Donna Maurillo

Carnival Overture, Op. 92 (1891) **Antonin Dvorák (1841-1904)**

By the 1890s, Antonin Dvorák was extremely successful, with an especially demonstrative following in England. His Symphony No. 8 was so highly acclaimed after a performance in 1890 that the English publisher Novello immediately released it with the subtitle "English."

After Dvorák conducted his Requiem in 1891, he was granted an honorary doctorate from Cambridge University. When the Philharmonic Society of London heard about his next project—three overtures entitled Nature, Life and Love—they insisted that they had the right to premiere it in England. Dvorák gave an evasive reply, referring to changes in concept and publication. The overtures included the Carnival Overture, which at first was to be the second (Life) of the series. The Philharmonic Society lost its bid for the overtures and did not play any of them until 1907.

Dvorák owned property in the Czech village of Vysoká, which was his refuge for many months each year. He associated with the local miners and other workers and enjoyed walking through the countryside. The outdoors and local folk myths colored almost all of his compositions with contentment and a pantheistic view of nature. Dvorák's desire to express his view of nature as the giver of life's treasures led to the beginnings of Nature, Life and Love. Dvorák saw in nature the work of a divine will, the source of life and of good and evil. His publisher was a bit more mercenary about the concept and probably influenced the change of titles to In Nature's Realm, Carnival, and Othello and in the decision to publish them separately.

A common "nature" theme appears in all three overtures. It is the principal theme in In Nature's Realm, the secondary contrasting theme in Carnival, and a principal theme in Othello. The first overture is a lyric description of how silent nature enfolds the soul on a summer night. Carnival is life itself, stirred by the stormy rhythm of its beauties and joys. Otakar Šourek, biographer of Dvorák, stated that the opening is a reference to the carnal revelry on the Venusberg, the opening scene of Wagner's opera Tannhäuser. Othello is the collision of love and jealousy and includes the use of Wagner's "magic sleep" leitmotiv from The Ring. All three overtures were designed to complement each other while providing a contrast of moods. In 1892, Dvorák's first concert appearance in the U.S. took place in Carnegie Hall and featured his three overtures and a piece written especially for the event, the Te Deum. Critics were a bit disappointed in the overtures but loved the Te

Deum. Because of its lively mood and colorful orchestration, the Carnival Overture quickly became the most popular of the three, although critics did not share the public's sentiment, finding it excessively noisy. One writer said, "Woodwind, brass, and percussion seem intent on slaying each other, so desperate is their fight for survival, so heartless their conduct toward the strings."

Šourek represented popular opinion when he wrote, "Willingly we yield to the carnival mood of merriment and, throwing reserve to the winds, enter into the spirit of youthful revelry with care-free abandon, grateful for all its joys and beauties."

--DA

Piano Concerto (2026) **Jaron Lanier (b.1960)**

Jaron Lanier is a composer, computer scientist, artist, and author who writes on numerous topics, including the social impact of technology, the philosophy of consciousness and information, and the future of humanism. He is also tightly associated with virtual reality (VR), having been a pioneer in VR research. His reputation in technology innovation is almost unrivaled for his groundbreaking research and platform development. His workplaces include Microsoft, Silicon Graphics, Atari Labs, Dartmouth College, Wharton School, NYU, and many more. But he is also a musician who often connects technology with his compositions.

During his musical career, he has performed with many respected artists including Yoko Ono, Philip Glass, Ornette Coleman, George Clinton, Sean Lennon, Vernon Reid, Ozomatli, Barbara Higbie, Terry Riley, Duncan Sheik, Pauline Oliveros, and Stanley Jordan. He is also a collector of musical instruments, owning (and playing) somewhere in the range of 2000, many of which are unknown to most people.

According to Mr. Lanier's biography, many of his compositions have premiered on major stages. For example, his Symphony for Amelia (2010) premiered with the Bach Festival Orchestra of Winter Park, Fla. Other works include Mirror/Storm, a symphony commissioned by the St. Paul Chamber Orchestra (1998); a triple concerto, The Navigator Tree, commissioned by the National Endowment for the Arts and the American Composers Forum (2000); a concert length sequence for orchestra and virtual worlds (2000) celebrating the 1,000th birthday of the city of Wroclaw, Poland; Earthquake! (2006), a ballet that premiered in San Francisco; Little Shimmers (2006) for the TrioMetrik ensemble, premiering in San Francisco; and Daredevil (2006) for the ArrayMusic chamber ensemble.

Continental Harmony, a PBS special that documented the development and premiere of *The Navigator Tree*, won a CINE Golden Eagle Award.

Anyone who attended last season's Musician Series at Cabrillo's Samper Recital Hall will recall Mr. Lanier's stunning performance with his good friend, Maestro Daniel Stewart. For this concert, he presents a piano concerto performed by Serene—another musician and computer engineer.
--DM

***Symphony No. 9 in D Minor "Choral" Op. 125* (1824) Ludwig van Beethoven (1770-1827)**

Music critic Philip Hale wrote in 1899, "...that if this music had been written by Mr. John L. Tarbox, now living in Sandown, NH, would any conductor here or in Europe be persuaded to put it in rehearsal?"

The work in question was Beethoven's *Symphony No. 9*. The 1825 London premiere was deplored as "obstreperous roarings of modern frenzy," and 46 years later Louis Spohr declared the symphony's finale "so ugly, in such bad taste, and in the conception of Schiller's *Ode* so cheap that I cannot even now understand how such a genius as Beethoven could write it down." Critics used words such as eccentric, willful, and even incompetent to describe a piece they considered an inartistic mixture of the sublime and the banal.

Despite criticism of the last movement, the symphony's first three movements were generally well-accepted. Gustav Nottebohm, a highly regarded 19th century music scholar, studied Beethoven's musical notebooks for his *Symphony No. 9* and concluded that he was actually working on two versions. One was to be purely instrumental, and the other would include the choral finale.

The evidence is not nearly as clear as Nottebohm saw it, but his conclusions reflected the debate between supporters of pure instrumental music and those who thought vocal music drama was the wave of the future. A story quickly circulated that Beethoven himself voiced misgivings even as he was completing the symphony. After its first performance, he is said to have told Carl Czerny that he was convinced the vocal ending was a mistake, and he intended to substitute an instrumental movement later on. Beethoven kept the manuscript for six months after the premiere before sending it to the publishers. He did not change the last movement. Whatever the controversy surrounding its creation, it is impossible to imagine our own musical universe without this magnificent choral finale.

Beethoven first considered the text for the finale of *Symphony No. 9*—Schiller's masonic ode *To Joy*—for a musical setting in 1793. Beethoven was 42 when he planned to use the ode in an overture with chorus. The earliest surviving sketches for *Symphony No. 9* date from 1817. Both Schiller and Beethoven understood the profound effects of the French Revolution. They also championed the concept of mankind's brotherhood, the subject of *To Joy*. Schiller died barely a week before Napoleon betrayed the revolution by proclaiming himself Emperor of France.

Beethoven, in spite of his total deafness, took his place at the podium for the premiere performance in Vienna on May 7, 1824. His role was to give the tempos to the choir master, who stood next to Beethoven and actually led the group with the baton. There are numerous descriptions of the disastrous results from this split leadership and the difficulties of the music itself.

The group focused on the choir master as Beethoven performed various gestures of his own. Violinist Joseph Böhm described the scene: "Beethoven himself conducted, that is, he stood in front of a conductor's stand and threw himself back and forth like a madman. At one moment he stretched to his full height, at the next he crouched down to the floor, he flailed about with his hands and feet as though he wanted to play all the instruments and sing all the chorus parts. The actual direction was in Duport's hand; we musicians followed his baton only."

Because of his deafness, Beethoven became lost at some point in the concert, in a way that was obvious to the audience. The story has taken many forms, but romanticized versions place the incident at the end of the symphony. George Grove was told this version by the alto soloist, Caroline Unger, long after Beethoven's death: "The master, though placed in the midst of this confluence of music, heard nothing of it at all, and was not even sensible to the applause of the audience at the end of his great work, but continued standing with his back to the audience and beating the time, until Fraulein Unger turned him, or induced him to turn and face the people, who were still clapping their hands and giving way to the greatest demonstrations of pleasure. His turning about, and the sudden conviction thereby forced on everybody that he had not done so before because he could not hear what was going on, acted like an electric shock on all present, and a volcanic explosion of sympathy and admiration followed."

--DA

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Ennio Morricone (1928-2020) "Ecstasy of Gold" from *The Good, The Bad, & The Ugly*

Bill Conti (b.1943) "Gonna Fly Now" from *Rocky*

Jerry Goldsmith (1929-2004) Main Title from *Star Trek: The Motion Picture*

Dick Dale (1937-2019) "Misirlou" from *Pulp Fiction*

James Horner (1953-2015) "My Heart Will Go On" from *Titanic*

Joe Hisaishi (b.1950) "Merry-Go-Round of Life" from *Howl's Moving Castle*

Tan Dun (b.1957) "Finale" from *Crouching Tiger Concerto: The Farewell*

Intermission

Klaus Badelt (b.1967) *Pirates of the Caribbean*

Howard Shore (b.1946) "Symphonic Suite" from *The Fellowship of the Ring*

Hans Zimmer (b.1957) "Now We Are Free" from *Gladiator*

Hans Zimmer (b.1957) Theme from *Interstellar*

Michael Giacchino (b.1967) "Married Life" from *Up*

Ludwig Göransson (b.1984) "Suite" from *Black Panther*

Alan Silvestri (b.1950) Theme from *The Avengers*



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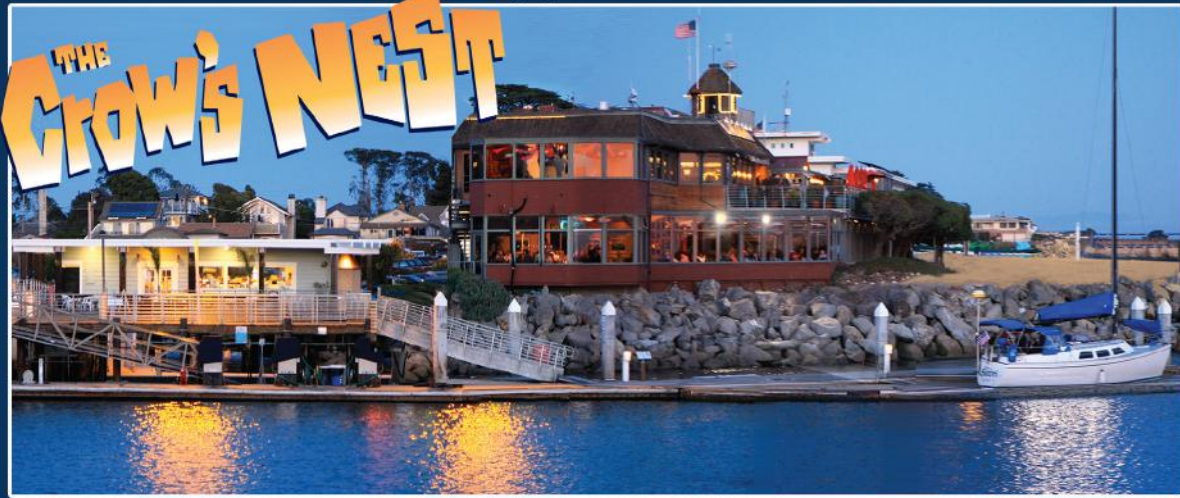
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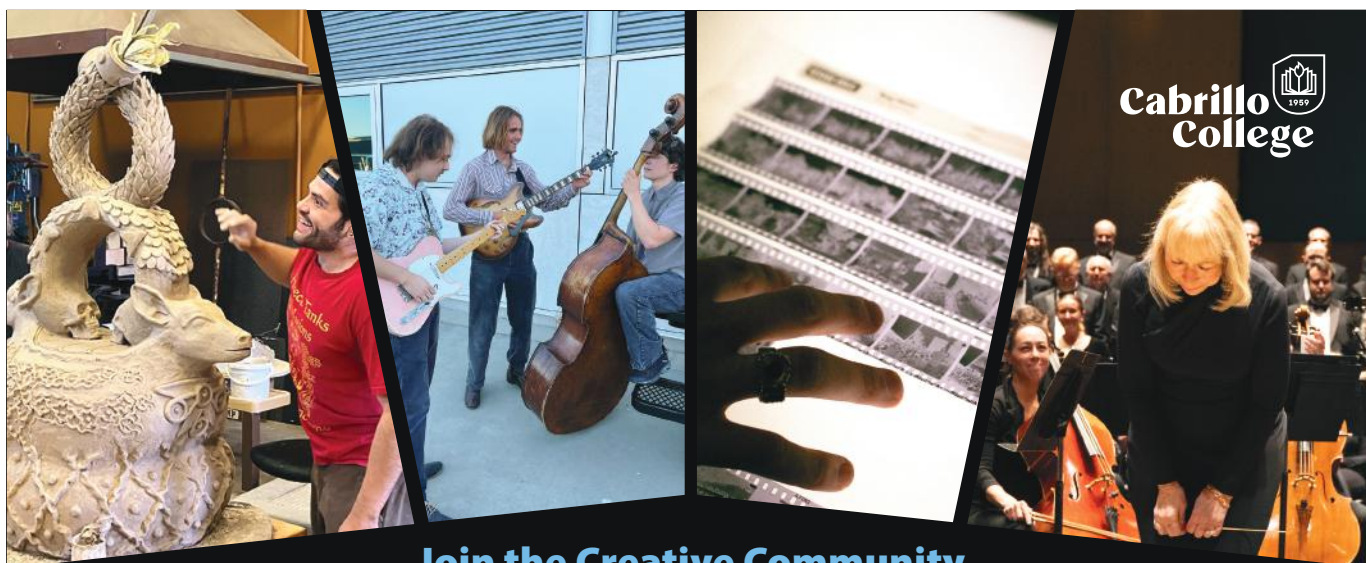
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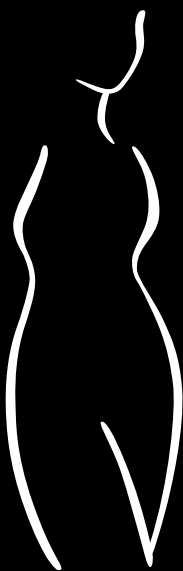
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- **November 23, 4pm** - Beethoven's "Farewell" Sonata and Schumann's beloved Fantasy in C, **Pianist HaeSun Paik**
- **December 12, 7:30pm** - Stravinsky, Keith Jarrett, and Gershwin's Rhapsody in Blue, Cliburn sensation pianist **Clayton Stephenson**
- **January 25, 7:30pm** - Mozart Birthday Celebration: Mozart Concerto No. 23, Sonata No. 13 and Rossini's Sonata for string quartet. Pianist **John Orlando** and Ensemble San Francisco, led by **Rebecca Jackson-Picht**
- **March 15, 2026, 4pm** - The "Love Triangle, exploring Schumann and Brahms through music and letters of Clara Schumann, Soprano **Hyunah Yu**, pianist **Alon Goldstein**
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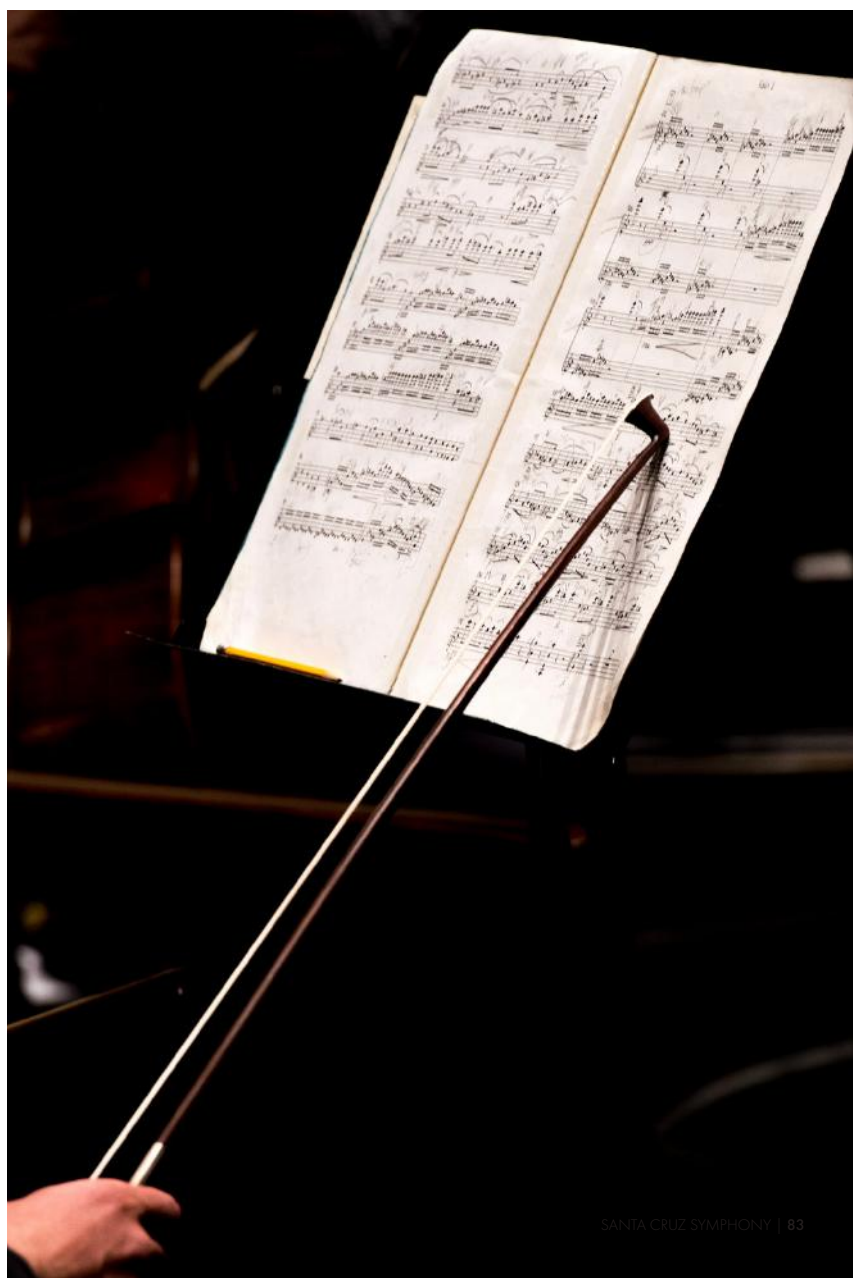
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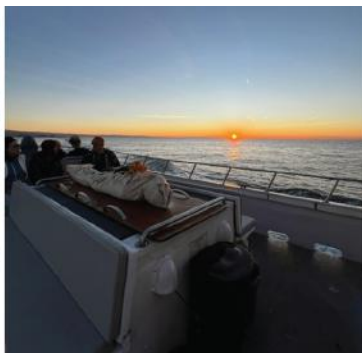
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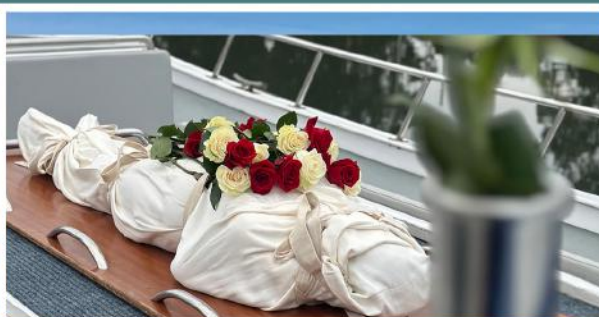
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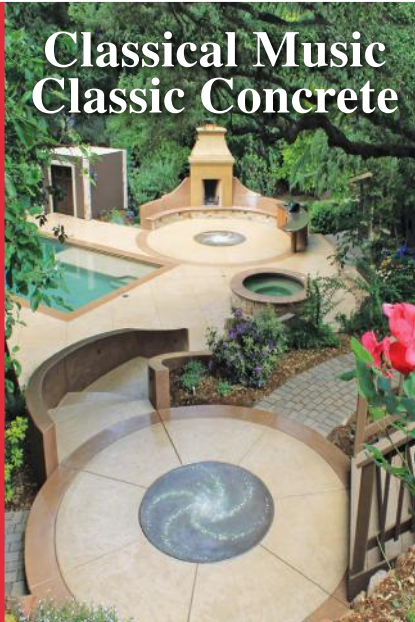
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